

# THE YEAR'S WORK IN ENGLISH STUDIES

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Editors

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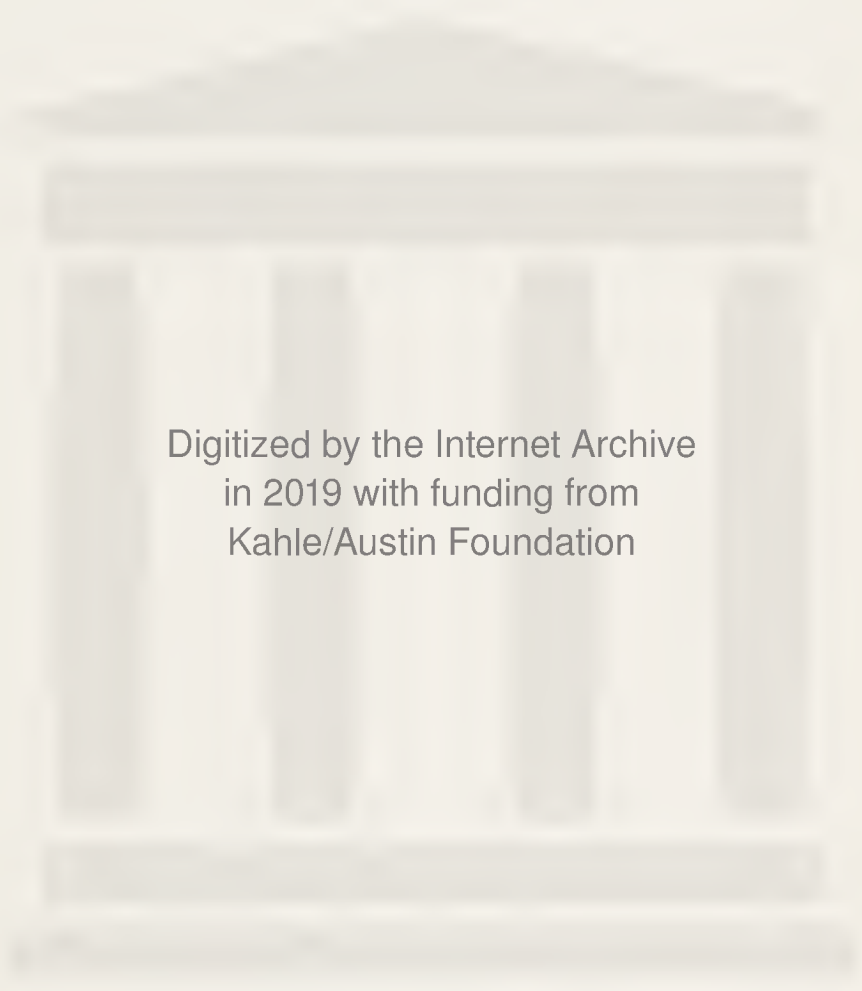
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## Preface

It may help the user of this work to remember that books are sometimes published a year later in the USA than they are in the UK (and vice versa), that the year of publication is not always that which appears on the title-page of the book, and that the inevitable omissions of one year are made good in the next; thus the search for a notice of a book or article may have to extend to the volume after the expected one and sometimes to that which precedes it. Reports of important omissions will earn our gratitude.

Offprints of articles are always welcomed, and editors of journals that are not easily available in the UK are urged to join the many who already send us complete sets. These should be addressed to The Editor, *The Year's Work in English Studies*, The English Association, 1 Priory Gardens, Bedford Park, London W4 1TT. We are grateful to the authors and publishers who have made our task easier by supplying books and articles for volume 61. The editors of the *MLA International Bibliography*, *Anglo-Saxon England*, *The Chaucer Review*, *English Language Notes*, *Philological Quarterly*, and *Restoration and Eighteenth Century Theatre Research* have put us deeply in their debt by providing advance proofs of their bibliographies. In drawing the reader's attention at the beginning of chapters to the main bibliographical aids, we presuppose in each case a reference to the *MLA International Bibliography*, and to the *Annual Bibliography of English Language and Literature* published by the Modern Humanities Research Association.

James Redmond  
Westfield College  
London University



# Abbreviations

## 1. Publications

<i>A&amp;E</i>	<i>Anglistik und Englischunterricht</i>
<i>ABC</i>	<i>American Book Collector</i>
<i>ABELL</i>	<i>Annual Bibliography of English Language and Literature</i>
<i>ABR</i>	<i>American Benedictine Review</i>
<i>AEB</i>	<i>Analytical and Enumerative Bibliography</i>
<i>AHR</i>	<i>American Historical Review</i>
<i>AI</i>	<i>American Imago</i>
<i>AJES</i>	<i>Aligarh Journal of English Studies</i>
<i>AKML</i>	<i>Abhandlungen zur Kunst-, Musik-, und Literaturwissenschaft</i>
<i>AL</i>	<i>American Literature</i>
<i>ALASH</i>	<i>Acta Linguistica Academiae Scientiarum Hungaricae</i>
<i>ALLCB</i>	<i>Bulletin of the Association of Literary and Linguistic Computing</i>
<i>ALR</i>	<i>American Literary Realism, 1870-1910</i>
<i>AMon</i>	<i>Atlantic Monthly</i>
<i>AN</i>	<i>Acta Neophilologica</i>
<i>AN&amp;Q</i>	<i>American Notes and Queries</i>
<i>ANF</i>	<i>Arkiv för Nordisk Filologi</i>
<i>AnL</i>	<i>Anthropological Linguistics</i>
<i>AnM</i>	<i>Annale Medievale</i>
<i>AntigR</i>	<i>Antigonish Review</i>
<i>AQ</i>	<i>American Quarterly</i>
<i>AR</i>	<i>Antioch Review</i>
<i>ArAA</i>	<i>Arbeiten aus Anglistik und Amerikanistik</i>
<i>Archiv</i>	<i>Archiv für das Studium der Neueren Sprachen und Literaturen</i>
<i>ArielE</i>	<i>Ariel: A Review of International English Literature</i>
<i>ArL</i>	<i>Archivum Linguisticum</i>
<i>ArlQ</i>	<i>Arlington Quarterly</i>
<i>ArP</i>	<i>Aryan Path</i>
<i>ArQ</i>	<i>Arizona Quarterly</i>
<i>AS</i>	<i>American Speech</i>
<i>ASch</i>	<i>American Scholar</i>
<i>ASE</i>	<i>Anglo-Saxon England</i>
<i>ASoc</i>	<i>Arts in Society</i>
<i>ASPR</i>	<i>Anglo-Saxon Poetic Records</i>
<i>ATQ</i>	<i>American Transcendental Quarterly: Journal of New England Writers</i>
<i>AUMLA</i>	<i>Journal of Australasian U Language and Literature Assn.</i>



AWR	<i>The Anglo-Welsh Review</i>
BAASB	<i>British Association for American Studies Bulletin</i>
BaratR	<i>Barat Review</i>
BB	<i>Bulletin of Bibliography</i>
BBCS	<i>Bulletin of the Board of Celtic Studies</i>
BBSIA	<i>Bulletin Bibliographique de la Société Internationale Arthuriennne</i>
BC	<i>Book Collector</i>
BDEC	<i>Bulletin of the Department of English (Calcutta)</i>
BFLS	<i>Bulletin de la Faculté des Lettres de Strasbourg</i>
BGDSL	<i>Beiträge zur Geschichte der Deutschen Sprache und Literatur</i>
BHR	<i>Bibliothèque d'Humanisme et Renaissance</i>
BI	<i>Books at Iowa</i>
BIQ	<i>Blake: An Illustrated Quarterly</i>
BIS	<i>Browning Institute Studies: An Annual of Victorian Literary and Cultural History</i>
BJA	<i>British Journal of Aesthetics</i>
BJDC	<i>British Journal of Disorders of Communication</i>
BJECS	<i>British Journal for Eighteenth-Century Studies</i>
BJR	<i>Bulletin des Jeunes Romanistes</i>
BJRL	<i>Bulletin of the John Rylands Library</i>
BlakeS	<i>Blake Studies</i>
BLJ	<i>British Library Journal</i>
BLR	<i>Bodleian Library Record</i>
BMQ	<i>British Museum Quarterly</i>
BNL	<i>Blake Newsletter</i>
BNYPL	<i>Bulletin of the New York Public Library (now Bulletin of Research in the Humanities)</i>
Boundary	<i>Boundary 2: A Journal of Postmodern Literature</i>
BP	<i>Banasthali Patrika</i>
BRH	<i>Bulletin of Research in the Humanities</i>
BRMMLA	<i>Bulletin of the Rocky Mountain Modern Language Association</i>
BSE	<i>Brno Studies in English</i>
BSLP	<i>Bulletin de la Société de Linguistique de Paris</i>
BSNotes	<i>Browning Society Notes</i>
BST	<i>Brontë Society Transactions</i>
BSUF	<i>Ball State University Forum</i>
BuR	<i>Bucknell Review</i>
CahiersE	<i>Cahiers Élisabéthains</i>
C&L	<i>Christianity and Literature</i>
C&M	<i>Classica et Mediaevalia</i>
CanL	<i>Canadian Literature</i>
Carrell	<i>The Carrell: Journal of the Friends of the University of Miami Library</i>
CBEL	<i>Cambridge Bibliography of English Literature</i>
CCRev	<i>Comparative Civilisations Review</i>
CCrit	<i>Comparative Criticism</i>
CE	<i>College English</i>
CEA	<i>CEA Critic</i>
CEAAN	<i>Center for Editions of American Authors Newsletter</i>

<i>CentR</i>	<i>The Centennial Review</i>
<i>ChauR</i>	<i>The Chaucer Review</i>
<i>ChiR</i>	<i>Chicago Review</i>
<i>ChLB</i>	<i>Charles Lamb Bulletin</i>
<i>CHum</i>	<i>Computers and the Humanities</i>
<i>Cithara</i>	<i>Cithara: Essays on the Judaeo-Christian Tradition</i>
<i>CJ</i>	<i>Classical Journal</i>
<i>CJIS</i>	<i>Canadian Journal of Irish Studies</i>
<i>CJL</i>	<i>Canadian Journal of Linguistics</i>
<i>CL</i>	<i>Comparative Literature</i> (Eugene, Oregon)
<i>CLAJ</i>	<i>College Language Association Journal</i>
<i>CLC</i>	<i>Columbia Library Columnns</i>
<i>ClioI</i>	<i>Clio: An Interdisciplinary Journal</i>
<i>CLJ</i>	<i>Cornell Library Journal</i>
<i>CLQ</i>	<i>Colby Library Quarterly</i>
<i>CLS</i>	<i>Comparative Literature Studies</i>
<i>CN</i>	<i>Chaucer Newsletter</i>
<i>ColF</i>	<i>Columbia Forum</i>
<i>CollG</i>	<i>Colloquia Germanica</i>
<i>CollL</i>	<i>College Literature</i>
<i>ColQ</i>	<i>Colorado Quarterly</i>
<i>CompD</i>	<i>Comparative Drama</i>
<i>CompL</i>	<i>Comparative Literature</i>
<i>ComQ</i>	<i>Commonwealth Quarterly</i>
<i>ConL</i>	<i>Contemporary Literature</i>
<i>ConnR</i>	<i>Connecticut Review</i>
<i>ContempR</i>	<i>Contemporary Review</i>
<i>CP</i>	<i>Concerning Poetry</i>
<i>CQ</i>	<i>The Cambridge Quarterly</i>
<i>CR</i>	<i>The Critical Review</i>
<i>CRCL</i>	<i>Canadian Review of Comparative Literature</i>
<i>Crit</i>	<i>Critique: Studies in Modern Fiction</i>
<i>CritI</i>	<i>Critical Inquiry</i>
<i>Critique</i>	<i>Critique</i> (Paris)
<i>CritQ</i>	<i>Critical Quarterly</i>
<i>CSHVB</i>	<i>Computer Studies in the Humanities and Verbal Behavior</i>
<i>CSR</i>	<i>Christian Scholar's Review</i>
<i>CVE</i>	<i>Cahiers Victoriens et Edouardiens</i>
<i>CWAAS</i>	<i>Transactions of the Cumberland and Westmorland Archaeological and Antiquarian Society</i>
<i>DA</i>	<i>Dictionary of Americanisms</i>
<i>DAE</i>	<i>Dictionary of American English</i>
<i>DAI</i>	<i>Dissertation Abstracts International</i>
<i>DHLR</i>	<i>The D.H. Lawrence Review</i>
<i>DiS</i>	<i>Dickens Studies</i>
<i>DM</i>	<i>The Dublin Magazine</i>
<i>DNB</i>	<i>Dictionary of National Biography</i>
<i>DOE</i>	<i>Dictionary of Old English</i>
<i>DownR</i>	<i>Downside Review</i>
<i>DQR</i>	<i>Dutch Quarterly Review</i>

DR	<i>Dalhousie Review</i>
DramS	<i>Drama Survey</i> (Minneapolis)
DSN	<i>Dickens Studies Newsletter</i>
DubR	<i>Dublin Review</i>
DUJ	<i>Durham University Journal</i>
DVLG	<i>Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte</i>
EA	<i>Études Anglaises</i>
EAL	<i>Early American Literature</i>
E&S	<i>Essays &amp; Studies</i>
EC	<i>Études Celtiques</i>
ECent	<i>The Eighteenth Century: Theory and Interpretation</i>
ECLife	<i>Eighteenth-Century Life</i>
ECS	<i>Eighteenth-Century Studies</i>
EDH	<i>Essays by Divers Hands</i>
EdL	<i>Études de Lettres</i>
EHR	<i>English Historical Review</i>
EI	<i>Études Irlandaises</i> (Lille)
EIC	<i>Essays in Criticism</i>
EJ	<i>English Journal</i>
ELang T	<i>English Language Teaching</i>
ELH	<i>Journal of English Literary History</i>
ELN	<i>English Language Notes</i>
ELR	<i>English Literary Renaissance</i>
ELS	<i>English Literary Studies</i>
ELT	<i>English Literature in Transition</i>
ELWIU	<i>Essays in Literature</i> (Western Illinois University)
EM	<i>English Miscellany</i>
EPS	<i>English Philological Studies</i>
ES	<i>English Studies</i>
ESA	<i>English Studies in Africa</i>
ESC	<i>English Studies in Canada</i>
ESQ	<i>Emerson Society Quarterly</i>
ESRS	<i>Emporia State Research Studies</i>
EWIP	<i>Edinburgh University, Department of Linguistics, Work in Progress</i>
EWN	<i>Evelyn Waugh Newsletter</i>
EWV	<i>English World-Wide</i>
Expl	<i>Explicator</i>
FCEMN	<i>Fourteenth-Century English Mystics Newsletter</i>
FDP	<i>Four Decades of Poetry 1890-1930</i>
FDT	<i>Fountainwell Drama Texts</i>
FH	<i>Frankfurter Hefte</i>
FLang	<i>Foundations of Language</i>
FLH	<i>Folio Linguistica Historica</i>
FMLS	<i>Forum for Modern Language Studies</i>
ForumH	<i>Forum</i> (Houston)
GaR	<i>Georgia Review</i>
GHJ	<i>George Herbert Journal</i>
GJ	<i>Gutenberg-Jahrbuch</i>

GL	<i>General Linguistics</i>
GR	<i>Germanic Review</i>
GRM	<i>Germanisch-romanische Monatsschrift</i>
GUP	<i>Georgetown University Papers on Language and Linguistics</i>
HAR	<i>Humanities Association Review</i>
HC	<i>The Hollins Critic</i>
HJ	<i>Hibbert Journal</i>
HLB	<i>Harvard Library Bulletin</i>
HLQ	<i>Huntington Library Quarterly</i>
HOPE	<i>History of Political Economy</i>
HQ	<i>Hopkins Quarterly</i>
HRB	<i>Hopkins Research Bulletin</i>
HSE	<i>Hungarian Studies in English</i>
HSL	<i>Hartford Studies in Literature</i>
HTR	<i>Harvard Theological Review</i>
HudR	<i>Hudson Review</i>
HumLov	<i>Humanistica Lovaniensia</i>
HUSL	<i>Hebrew University Studies in Literature</i>
IJES	<i>Indian Journal of English Studies</i>
IJSL	<i>International Journal of the Sociology of Language</i>
IJWS	<i>International Journal of Women's Studies</i>
IndL	<i>Indian Literature</i>
IowaR	<i>Iowa Review</i>
IRAL	<i>International Review of Applied Linguistics</i>
ISh	<i>Independent Shavian</i>
IUR	<i>Irish University Review</i>
JA	<i>Jahrbuch für Amerikastudien</i>
JAAC	<i>Journal of Aesthetics and Art Criticism</i>
JAAR	<i>Journal of the American Academy of Religion</i>
JAF	<i>Journal of American Folklore</i>
JAmS	<i>Journal of American Studies</i>
JBS	<i>Journal of British Studies</i>
JChL	<i>Journal of Child Language</i>
JCL	<i>Journal of Commonwealth Literature</i>
JCSA	<i>Journal of the Catch Society of America</i>
JEGP	<i>Journal of English and Germanic Philology</i>
JEH	<i>Journal of Ecclesiastical History</i>
JEn	<i>Journal of English (Sana'a University)</i>
JEngL	<i>Journal of English Linguistics</i>
JENS	<i>Journal of the Eighteen Nineties Society</i>
JEPNS	<i>Journal of the English Place-Name Society</i>
JFI	<i>Journal of the Folklore Institute</i>
JGE	<i>Journal of General Education</i>
JHI	<i>Journal of the History of Ideas</i>
JIL	<i>Journal of Irish Literature</i>
JJQ	<i>James Joyce Quarterly</i>
JL	<i>Journal of Linguistics</i>
JLVSG	<i>Journal of the Loughborough Victorian Studies Group</i>
JMH	<i>Journal of Medieval History</i>
JML	<i>Journal of Modern Literature</i>

<i>JMRS</i>	<i>Journal of Medieval and Renaissance Studies</i>
<i>JNT</i>	<i>Journal of Narrative Technique</i>
<i>JPC</i>	<i>Journal of Popular Culture</i>
<i>JPRS</i>	<i>Journal of Pre-Raphaelite Studies</i> (formerly <i>Pre-Raphaelite Review</i> )
<i>JRUL</i>	<i>Journal of the Rutgers University Library</i>
<i>JSA</i>	<i>Journal of the Society of Archivists</i>
<i>JVLB</i>	<i>Journal of Verbal Learning and Verbal Behavior</i>
<i>JWCI</i>	<i>Journal of the Warburg and Courtauld Institutes</i>
<i>JWMS</i>	<i>Journal of the William Morris Society</i>
<i>JWSL</i>	<i>Journal of Women's Studies in Literature</i>
<i>KanQ</i>	<i>Kansas Quarterly</i>
<i>KN</i>	<i>Kwartalnik Neofilologiczny</i> (Warsaw)
<i>KR</i>	<i>Kenyon Review</i>
<i>KSJ</i>	<i>Keats-Shelley Journal</i>
<i>KSMB</i>	<i>Keats-Shelley Memorial Bulletin</i>
<i>KUKA</i>	<i>KUKA: Journal in Creative and Critical Writing</i> (Zaria Nigeria)
<i>LA</i>	<i>Linguistic Analysis</i>
<i>L&amp;H</i>	<i>Literature and History</i>
<i>L&amp;P</i>	<i>Literature and Psychology</i>
<i>L&amp;S</i>	<i>Language and Speech</i>
<i>Lang&amp;S</i>	<i>Language and Style</i>
<i>LangQ</i>	<i>USF Language Quarterly</i>
<i>LanM</i>	<i>Les Langues Modernes</i>
<i>LaS</i>	<i>Louisiana Studies</i>
<i>LB</i>	<i>Leuvense Bijdragen</i>
<i>LC</i>	<i>The Library Chronicle</i> (Philadelphia, Pa.)
<i>LCUT</i>	<i>Library Chronicle of the University of Texas</i>
<i>LeedsSE</i>	<i>Leeds Studies in English</i>
<i>LFQ</i>	<i>Literature/Film Quarterly</i>
<i>Lg</i>	<i>Language</i>
<i>LHR</i>	<i>Lock Haven Review</i>
<i>LHY</i>	<i>Literary Half-Yearly</i>
<i>Lib</i>	<i>The Library</i>
<i>LingB</i>	<i>Linguistische Berichte</i>
<i>LingI</i>	<i>Linguistic Inquiry</i>
<i>LitR</i>	<i>Literary Review</i> (Madison, N.J.)
<i>LJGG</i>	<i>Literaturwissenschaftliches Jahrbuch im Auftrage der Görres-Gesellschaft</i>
<i>LMag</i>	<i>London Magazine</i>
<i>LRB</i>	<i>London Review of Books</i>
<i>LWU</i>	<i>Literatur in Wissenschaft und Unterricht</i>
<i>MÆ</i>	<i>Medium Ævum</i>
<i>M&amp;H</i>	<i>Medievalia et Humanistica</i>
<i>M&amp;L</i>	<i>Music and Letters</i>
<i>Markham R</i>	<i>Markham Review</i>
<i>MASJ</i>	<i>Midcontinent American Studies Journal</i>
<i>MBL</i>	<i>Modern British Literature</i>
<i>MCJNews</i>	<i>Milton Centre of Japan News</i>

McNR	<i>McNeese Review</i>
MD	<i>Modern Drama</i>
MED	<i>Middle English Dictionary</i>
METH	<i>Medieval English Theatre</i>
MFS	<i>Modern Fiction Studies</i>
MHRev	<i>Malahat Review</i>
MichA	<i>Michigan Academician</i>
MiltonN	<i>Milton Newsletter</i>
MiltonQ	<i>Milton Quarterly</i>
MiltonS	<i>Milton Studies</i>
MinnR	<i>Minnesota Review</i>
MissQ	<i>Mississippi Quarterly</i>
MJLF	<i>Midwestern Journal of Language and Folklore</i>
MLJ	<i>Modern Language Journal</i>
MLN	<i>Modern Language Notes</i>
MLQ	<i>Modern Language Quarterly</i>
MLR	<i>Modern Language Review</i>
MLS	<i>Modern Language Studies</i> (a publication of the Northeast Modern Language Association)
ModA	<i>Modern Age</i>
ModSp	<i>Moderne Sprachen</i>
MP	<i>Modern Philology</i>
MQ	<i>Midwest Quarterly</i>
MQR	<i>Michigan Quarterly Review</i>
MR	<i>Massachusetts Review</i>
MS	<i>Mediaeval Studies</i>
MSE	<i>Massachusetts Studies in English</i>
MSpr	<i>Moderna Språk</i>
MW	<i>The Muslim World</i> (Hartford, Conn.)
NA	<i>Nuova Antologia</i>
N&Q	<i>Notes and Queries</i>
NCBEL	<i>New Cambridge Bibliography of English Literature</i>
NCF	<i>Nineteenth-Century Fiction</i>
NCTR	<i>Nineteenth Century Theatre Research</i>
NDEJ	<i>Notre Dame English Journal</i>
NDQ	<i>North Dakota Quarterly</i>
NegroD	<i>Negro Digest</i>
NEQ	<i>New England Quarterly</i>
NH	<i>Northern History</i>
NL	<i>Nouvelles Littéraires</i>
NLB	<i>Newberry Library Bulletin</i>
NLH	<i>New Literary History</i>
NLWJ	<i>The National Library of Wales Journal</i>
NM	<i>Neuphilologische Mitteilungen</i>
NMAL	<i>Notes on Modern American Literature</i>
NMQ	<i>New Mexico Quarterly</i>
NMS	<i>Nottingham Medieval Studies</i>
Novel	<i>Novel: A Forum on Fiction</i>
NR	<i>New Republic</i>
NRF	<i>Nouvelle Revue Française</i>



NS	<i>Die Neuren Sprachen</i>
NT	New Testament
NTM	<i>New Theatre Magazine</i>
NWR	<i>Northwest Review</i>
NYH	<i>New York History</i>
NYLF	<i>New York Literary Forum</i>
NYRB	<i>New York Review of Books</i>
OB	<i>Ord och Bild</i>
OBSP	<i>Oxford Bibliographical Society Proceedings</i>
OED	<i>Oxford English Dictionary</i>
OENews	<i>Old English Newsletter</i>
OET	<i>Oxford English Texts</i>
OHEL	<i>Oxford History of English Literature</i>
OhR	<i>Ohio Review</i>
OL	<i>Orbis Litterarum</i>
OR	<i>Oxford Review</i>
OT	Old Testament
PAAS	<i>Proceedings of the American Antiquarian Society</i>
PAPA	<i>Publications of the Arkansas Philological Association</i>
PAPS	<i>Proceedings of the American Philosophical Society</i>
PAus	<i>Poetry Australia</i>
PBA	<i>Proceedings of the British Academy</i>
PBSA	<i>Papers of the Bibliographical Society of America</i>
PCLAC	<i>Proceedings of the California Linguistics Association Conference</i>
PCP	<i>Pacific Coast Philology</i>
PIL	<i>Papers in Linguistics</i>
PLL	<i>Papers on Language and Literature</i>
PLPLS	<i>Proceedings of the Leeds Philosophical and Literary Society</i>
PMLA	<i>Publications of the Modern Language Association of America</i>
PN	<i>Poe Newsletter</i>
POAS	<i>Poems on Affairs of State</i>
PoeS	<i>Poe Studies</i>
PoT	<i>Poetics Today</i>
PP	<i>Philologica Pragensia</i>
PPMRC	<i>Proceedings of the International Patristic, Medieval and Renaissance Conference</i>
PQ	<i>Philological Quarterly</i>
PR	<i>Partisan Review</i>
PRMCLS	<i>Papers from the Regional Meeting of the Chicago Linguistics Society</i>
PRR	<i>Pre-Raphaelite Review</i> (now <i>Journal of Pre-Raphaelite Studies</i> )
PSt	<i>Prose Studies</i>
PsyculR	<i>Psychocultural Review</i>
PTL	<i>PTL: A Journal for Descriptive Poetics and Theory</i>
PULC	<i>Princeton University Library Chronicle</i>
PVR	<i>Platte Valley Review</i>
QI	<i>Quaderni d'Italianistica</i>
QJS	<i>Quarterly Journal of Speech</i>
QL	<i>Quantitative Linguistics</i>



<i>QQ</i>	<i>Queen's Quarterly</i>
<i>QR</i>	<i>Quarterly Review</i>
<i>RECTR</i>	<i>Restoration and Eighteenth-Century Theatre Research</i>
<i>REEDN</i>	<i>Records of Early English Drama Newsletter</i>
<i>RenD</i>	<i>Renaissance Drama</i>
<i>RenP</i>	<i>Renaissance Papers</i>
<i>RenQ</i>	<i>Renaissance Quarterly</i>
<i>Ren&amp;R</i>	<i>Renaissance and Reformation</i>
<i>RES</i>	<i>Review of English Studies</i>
<i>Rev</i>	<i>Review (Blacksburg, Va.)</i>
<i>RHL</i>	<i>Revue d'Histoire Littéraire de la France</i>
<i>RHT</i>	<i>Revue d'Histoire du Théâtre</i>
<i>RLC</i>	<i>Revue de Littérature Comparée</i>
<i>RLMC</i>	<i>Rivista di Letterature Moderne e Comparete</i>
<i>RLV</i>	<i>Revue des Langues Vivantes</i>
<i>RMS</i>	<i>Renaissance and Modern Studies</i>
<i>RN</i>	<i>Renaissance News</i>
<i>RomN</i>	<i>Romance Notes</i>
<i>RORD</i>	<i>Research Opportunities in Renaissance Drama</i>
<i>RQ</i>	<i>Riverside Quarterly</i>
<i>RRDS</i>	<i>Regents Renaissance Drama Series</i>
<i>RRestDS</i>	<i>Regents Restoration Drama Series</i>
<i>RS</i>	<i>Research Studies</i>
<i>RUO</i>	<i>Revue de L'Université d'Ottawa</i>
<i>SAB</i>	<i>South Atlantic Bulletin</i>
<i>SAC</i>	<i>Studies in the Age of Chaucer</i>
<i>SAQ</i>	<i>South Atlantic Quarterly</i>
<i>SatR</i>	<i>Saturday Review</i>
<i>SAU</i>	<i>Studia Anglistica Uppsaliensis</i>
<i>SB</i>	<i>Studies in Bibliography</i>
<i>SBHC</i>	<i>Studies in Browning and His Circle</i>
<i>SBHT</i>	<i>Studies in Burke and His Time</i>
<i>SBL</i>	<i>Studies in Black Literature</i>
<i>SCB</i>	<i>South Central Bulletin</i>
<i>SCJ</i>	<i>The Sixteenth Century Journal</i>
<i>ScLJ</i>	<i>Scottish Literary Journal: A Review of Studies in Scottish Language and Literature</i>
<i>ScLJ(S)</i>	<i>Scottish Literary Journal Supplement</i>
<i>SCN</i>	<i>Seventeenth-Century News</i>
<i>SCR</i>	<i>South Carolina Review</i>
<i>SDR</i>	<i>South Dakota Review</i>
<i>SECC</i>	<i>Studies in Eighteenth-Century Culture</i>
<i>SED</i>	<i>Survey of English Dialects</i>
<i>SEL</i>	<i>Studies in English Literature 1500-1900 (Rice University)</i>
<i>SELing</i>	<i>Studies In English Linguistics (Tokyo)</i>
<i>SELit</i>	<i>Studies in English Literature (Japan)</i>
<i>SF&amp;R</i>	<i>Scholars' Facsimiles and Reprints</i>
<i>SFQ</i>	<i>Southern Folklore Quarterly</i>
<i>SH</i>	<i>Studia Hibernica (Dublin)</i>
<i>ShakS</i>	<i>Shakespeare Studies (Tennessee)</i>

<i>ShawR</i>	<i>Shaw Review</i>
<i>ShN</i>	<i>Shakespeare Newsletter</i>
<i>SHR</i>	<i>Southern Humanities Review</i>
<i>ShS</i>	<i>Shakespeare Survey</i>
<i>ShStud</i>	<i>Shakespeare Studies</i> (Tokyo)
<i>SIcon</i>	<i>Studies in Iconography</i>
<i>SIR</i>	<i>Studies in Romanticism</i>
<i>SJH</i>	<i>Shakespeare-Jahrbuch</i> (Heidelberg)
<i>SJW</i>	<i>Shakespeare-Jahrbuch</i> (Weimar)
<i>SL</i>	<i>Studia Linguistica</i>
<i>SLitI</i>	<i>Studies in the Literary Imagination</i>
<i>SLJ</i>	<i>Southern Literary Journal</i>
<i>SM</i>	<i>Speech Monographs</i>
<i>SMC</i>	<i>Studies in Medieval Culture</i>
<i>SMY</i>	<i>Studia Mystica</i>
<i>SN</i>	<i>Studia Neophilologica</i>
<i>SNL</i>	<i>Satire Newsletter</i>
<i>SNNTS</i>	<i>Studies in the Novel</i> (North Texas State University)
<i>SOA</i>	<i>Sydsvenske Ornamnssällskapets Årsskrift</i>
<i>SoQ</i>	<i>The Southern Quarterly</i>
<i>SoR</i>	<i>Southern Review</i> (Louisiana)
<i>SoRA</i>	<i>Southern Review</i> (Adelaide)
<i>SP</i>	<i>Studies in Philology</i>
<i>Sphinx</i>	<i>The Sphinx: A Magazine of Literature and Society</i>
<i>SpM</i>	<i>Spicilegio Moderno</i>
<i>SQ</i>	<i>Shakespeare Quarterly</i>
<i>SR</i>	<i>Sewanee Review</i>
<i>SRen</i>	<i>Studies in the Renaissance</i>
<i>SRO</i>	<i>Shakespearean Research Opportunities</i>
<i>SRS</i>	<i>Salzburg Renaissance Studies</i>
<i>SSELER</i>	<i>Salzburg Studies in English Literature: Elizabethan and Renaissance</i>
<i>SSELJDS</i>	<i>Salzburg Studies in English Literature: Jacobean Drama Series</i>
<i>SSELRR</i>	<i>Salzburg Studies in English Literature: Romantic Reassessment</i>
<i>SSEng</i>	<i>Sydney Studies in English</i>
<i>SSF</i>	<i>Studies in Short Fiction</i>
<i>SSL</i>	<i>Studies in Scottish Literature</i>
<i>SSMP</i>	<i>Stockholm Studies in Modern Philology</i>
<i>SSPDPT</i>	<i>Saltzburg Studies: Poetic Drama and Poetic Theory</i>
<i>STC</i>	<i>Short-Title Catalogue</i>
<i>StHum</i>	<i>Studies in the Humanities</i>
<i>STQ</i>	<i>Steinbeck Quarterly</i>
<i>SUS</i>	<i>Susquehanna University Studies</i>
<i>SVEC</i>	<i>Studies on Voltaire and the Eighteenth Century</i>
<i>SWR</i>	<i>Southwest Review</i>
<i>TC</i>	<i>The Twentieth Century</i>
<i>TCBS</i>	<i>Transactions of the Cambridge Bibliographical Society</i>
<i>TCL</i>	<i>Twentieth Century Literature</i>
<i>TDR</i>	<i>The Drama Review</i>
<i>TEAS</i>	<i>Twayne's English Authors Series</i>

THES	<i>Times Higher Education Supplement</i>
ThQ	<i>Theatre Quarterly</i>
ThR	<i>Theatre Research International</i>
ThS	<i>Theatre Survey</i>
THY	<i>The Thomas Hardy Yearbook</i>
TJ	<i>Theatre Journal</i>
TkR	<i>Tamkang Review</i>
TLS	<i>Times Literary Supplement</i>
TN	<i>Theatre Notebook</i>
TP	<i>Terzo Programma</i>
TPS	<i>Transactions of the Philological Society</i>
TQ	<i>Texas Quarterly</i>
TRB	<i>Tennyson Research Bulletin</i>
TRHS	<i>Transactions of the Royal Historical Society</i>
TriQ	<i>Tri-Quarterly</i>
TSE	<i>Tulane Studies in English</i>
TSL	<i>Tennessee Studies in Literature</i>
TSLL	<i>Texas Studies in Literature and Language</i>
TUSAS	<i>Twayne's United States Authors Series</i>
TYDS	<i>Transactions of the Yorkshire Dialect Society</i>
UCTSE	<i>University of Cape Town Studies In English</i>
UDQ	<i>University of Denver Quarterly</i>
UDR	<i>University of Dayton Review</i>
UES	<i>Unisa English Studies</i>
UMSE	<i>University of Mississippi Studies in English</i>
UR	<i>University Review (Kansas City)</i>
URev	<i>University Review (Dublin)</i>
USSE	<i>University of Saga Studies in English</i>
UTQ	<i>University of Toronto Quarterly</i>
UWR	<i>University of Windsor Review</i>
VN	<i>Victorian Newsletter</i>
VP	<i>Victorian Poetry</i>
VPN	<i>Victorian Periodicals Newsletter (now VPR)</i>
VPR	<i>Victorian Periodicals Review</i>
VQR	<i>Virginia Quarterly Review</i>
VS	<i>Victorian Studies</i>
VSb	<i>Victorian Studies Bulletin</i>
VWQ	<i>Virginia Woolf Quarterly</i>
WAL	<i>Western American Literature</i>
WascanaR	<i>Wascana Review</i>
WC	<i>Wordsworth Circle</i>
WCR	<i>West Coast Review</i>
WF	<i>Western Folklore</i>
WHR	<i>Western Humanities Review</i>
WLT	<i>World Literature Today (formerly Books Abroad)</i>
Wolfen- büttelerB	<i>Wolfenbütteler Beiträge: Aus den Schätzen der Herzog August Bibliothek</i>
WS	<i>Women's Studies: An Interdisciplinary Journal</i>
WSCL	<i>Wisconsin Studies in Contemporary Literature</i>
WTW	<i>Writers and their Work</i>

WVUPP	<i>West Virginia Bulletin: Philological Papers</i>
WWR	<i>Walt Whitman Review</i>
XUS	<i>Xavier University Studies</i>
YER	<i>Yeats Eliot Review</i>
YES	<i>Yearbook of English Studies</i>
YPL	<i>York Papers in Linguistics</i>
YR	<i>Yale Review</i>
YULG	<i>Yale University Library Gazette</i>
YW	<i>The Year's Work in English Studies</i>
ZAA	<i>Zeitschrift für Anglistik und Amerikanistik</i>
ZCP	<i>Zeitschrift für Celtische Philologie</i>
ZDL	<i>Zeitschrift für Dialektologie und Linguistik</i>

**2. Publishers**

AAAH	Acta Academiae Aboensis Humaniora, Abo, Finland
A&U	Allen & Unwin, London
Abingdon	Abingdon Press, Nashville, Tenn.
Academic	Academic Press, London
Academy	The Academy Press, Dublin
AF	Akademisk Forlag, Copenhagen
AM	Aubier-Montaigne, Paris
AMSP	AMS Press Inc., New York
Anvil	Anvil Press, London
Appletree	Appletree Press, Belfast, N.I.
APS	American Philosophical Society, Philadelphia, Pa.
Aquarian	The Aquarian Press, Wellingborough, Northants.
Archon	Archon Books, Hamden, Conn.
Arnold	Edward Arnold, London
ARS	Augustan Reprint Society
Aslib	Aslib, London
ASP	Applied Sciences Publishers Ltd, London
Athlone	Athlone Press, London
AUG	Acta Universitatis Gothoburgensis, Sweden
AUP	Associated University Presses, London
AUPG	American University Publishers Group Ltd, London
AUU	Acta Universitatis Umensis, Umeå, Sweden
Avebury	Avebury Press, Amersham, Bucks.
Bagel	August Bagel Verlag, Düsseldorf
B&B	Boydell & Brewer, Woodbridge, Suffolk
B&H	Bell & Hyman, London
B&N	Barnes & Noble, Totowa, N.J.
Batsford	B.T. Batsford, London
BBC	British Broadcasting Corporation, London
Benjamins	John Benjamins, Amsterdam
Benn	Ernest Benn Ltd, London
Bingley	Clive Bingley, London
BL	British Library, London
Blackie	Blackie & Sons, Glasgow
Blackwell	Basil Blackwell, Oxford
Bloodaxe	Bloodaxe Books, Newcastle-on-Tyne
BM	Bobbs-Merril, Indianapolis, Ind.
Bodleian	The Bodleian Library, Oxford
Bodley	The Bodley Head, London
Borealis	Borealis Press, Ottawa
Bowker	R.R. Bowker Co., New York
Boyars	Marion Boyars, London and Boston, Mass.
Boydell	The Boydell Press, Woodbridge, Suffolk
Brewer	D.S. Brewer, Cambridge (an imprint of Boydell & Brewer and Rowman & Littlefield)
Brill	E.J. Brill, Leiden
BSU	Ball State UP, Muncie, Indiana
BuckU	Bucknell UP, Lewisburg, Pa.

CAAS	Connecticut Academy of Arts and Sciences, Newhaven, Conn.
Calder	Calder Press, London
C&W	Chatto & Windus, London
Cape	Jonathan Cape, London
Carcanet	The New Carcanet Press, Manchester, Lancs.
Cassell	Cassell & Co., London
Cave	Geoffrey Cave Associates, London
CDSH	Centre de Documentation Sciences Humaines, Paris
Ceolfriith	Ceolfriith Press, Sunderland, Tyne and Wear
C-H	Chadwyck-Healey, Cambridge
CH	Croom Helm, London
Christendom	Christendom Publications, Front Royal, Va.
Clarendon	The Clarendon Press, Oxford
CML	William Andrews Clark Memorial Library, Los Angeles
Collins	William Collins & Sons, London
Co1U	Columbia UP, New York
Compton	The Compton Press, Tisbury, Wilts.
Constable	Constable & Co. Ltd, London
CornU	Cornell UP, Ithaca, N.Y.
CSS	Charles Scribner's Sons, New York
CSU	Cleveland State University, Cleveland, Ohio
CUP	Cambridge University Press, Cambridge
CWU	Carl Winter Universitätsverlag, Heidelberg
Dawson	William Dawson, Folkestone, Kent
Dent	J.M. Dent, London
Deutsch	André Deutsch, London
Dolmen	Dolmen Press, Dublin
Dover	Dover Publications, New York
DWT	Dr Williams's Trust, London
ECWP	ECW Press, Downsview, Ontario
Eden	Eden Press, St Alban's, Vermont, and Montreal, Canada
EdinU	Edinburgh University Press, Edinburgh
Eerdmans	Eerdmans, Grand Rapids, Michigan
EETS	Early English Text Society,
EPNS	English Place-Name Society,
EUL	Edinburgh University Library, Edinburgh
Eyre	Eyre Methuen, London
Faber	Faber & Faber, London
F&S	Feiffer & Simons, London and Amsterdam
FDU	Fairleigh Dickinson UP, Madison, N.J.
Fink	Fink Verlag, Munich
Fontana	Fontana Books, London
FordU	Fordham UP, New York
Foris	Foris Publications, Dordrecht
Fortress	Fortress Press, Philadelphia, Pa.
Francke	Francke Verlag, Berne, Switzerland
Gale	Gale Research Co., Detroit, Michigan
G&M	Gill & Macmillan, Dublin
Garland	Garland Publishing Co., New York
Gleerup	C.W.K. Glycerup, Lund, Sweden



Gollancz	Victor Gollancz, London
Greenwood	Greenwood Press, Westport, Conn.
Groos	Julius Groos Verlag, Heidelberg
Grüner	Verlag B.R. Grüner, Amsterdam
Hale	Robert Hale, London
Hall	G.K. Hall, Boston, Mass.
H&S	Hodder & Stoughton, London
Harvard	Harvard UP, Cambridge, Mass.
Harvester	Harvester Press, Hassocks, Sussex
Heinemann	William Heinemann, London
HH	Hamish Hamilton, London
Hogarth	Hogarth Press, London
Holt	Holt, New York
HRW	Holt, Rinehart & Winston Inc., New York
HUL	Hutchinson University Library, London
Humanities	Humanities Press, Atlantic Highlands, N.J.
Hutchinson	Hutchinson & Co. Ltd, London
IHA	IHA, Waterloo, Ontario
IndU	Indiana UP, Bloomington, Ind.
ISU	Iowa State UP, Ames, Iowa
JHU	Johns Hopkins UP, Baltimore, Md.
Joseph	Michael Joseph, London
Journeyman	The Journeyman Press, London
Kardo	Kardo, Coatbridge, Scotland
Kinseido	Kinseido, Tokyo, Japan
Klostermann	Vittorio Klostermann, Frankfurt-am-Main
LC	Library of Congress,
LCP	Loras College Press, Dubuque, Iowa
LH	Percy Lund Humphries & Co Ltd, London
Longman	Longman Group Ltd, London
LSU	Louisiana State UP, Baton Rouge, La.
MAA	Medieval Academy of America, Cambridge, Mass.
Macmillan	Macmillan & Co. Ltd, London
M&E	Macdonald & Evans, Estover, Plymouth, Devon
Maney	W.S. Maney & Sons, Leeds, Yorks.
Mansell	Mansell Publishers Ltd, London
ManU	Manchester UP, Manchester, Lancs.
Mayflower	Mayflower Books, London
Methuen	Methuen, London
MHRA	Modern Humanities Research Association
MITP	Massachusetts Institute of Technology Press, Cambridge, Mass.
MLA	Modern Language Association of America, New York
Morrow	William Morrow & Co., New York
Mouton	Mouton & Co., The Hague, Paris and New York
MSU	Memphis State UP, Memphis, Tenn.
Murray	John Murray, London
Narr	Gunter Narr Verlag, Tübingen
ND	New Directions, New York
NHPC	North Holland Publishing Co., Amsterdam and New York



Nijhoff	Martinus Nijhoff, The Hague
NIU	Northern Illinois UP, De Kalb, Ill.
NLP	New London Press Inc., Dallas, Texas
NorthU	Northeastern University, Boston, Mass.
Norton	W.W. Norton & Co. Inc., New York
NSP	New Statesman Publishing Co., New Delhi
NYPL	New York Public Library, New York
NYU	New York UP, New York and London
Oasis	Oasis Books, London
O'Brien	The O'Brien Press, Dublin
Octopus	Octopus Books, London
OhioU	Ohio UP, Athens, Ohio
OpenU	Open University Education Enterprises Ltd, Milton Keynes
Orbis	Orbis Books, London
OSU	Ohio State UP, Columbus, Ohio
OTP	Oak Tree Press, London
OUP	Oxford University Press, Oxford
Owen	Peter Owen, London
Pan	Pan Books Ltd, London
Paulist	Paulist Press, New York
Penguin	Penguin Books, Harmondsworth, Middx.
Pergamon	Pergamon Press, Oxford
PH	Prentice-Hall Inc., Englewood Cliffs, N.J.
PHI	Prentice-Hall International, Hemel Hempstead, Herts.
PIMS	Pontifical Institute of Mediaeval Studies, Toronto
Pinter	Francis Pinter (Pubs.) Ltd, London
Plenum	Plenum Press, London and New York
Poplar	Poplar Press, Bowling Green, Ohio
Princeton	Princeton UP, Princeton N.J.
Prior	George Prior, London
PRO	Public Record Office, London
ProgP	Progressive Publishers, Calcutta, India
PSU	Pennsylvania State UP, University Park, Pa.
Pucker	Puckerbrush Press, Orono, Maine
Quartet	Quartet Books, London
RA	Royal Academy, London
R&B	Rosenkilde & Bagger, Copenhagen
R&L	Rowman & Littlefield, Totowa, N.J.
Rebel	The Rebel Press, Bideford, Devon
Regents	Regents Press of Kansas, Lawrence, Kansas
Reidel	D. Reidel Publishing Co., Dordrecht, Boston and London
RH	Ramsay Head Press, Edinburgh
RKP	Routledge & Kegan Paul, London
Robson	Robson Books, London
Rodopi	Rodopi, Amsterdam
RSL	Royal Society of Literature, London
RSVP	Research Society for Victorian Periodicals, London
Rutgers	Rutgers UP, New Brunswick, N.J.
SAI	Sociological Abstracts Inc., Ann Arbor, Michigan
S&S	Simon & Schuster, New York

S&W	Secker & Warburg, London
SAP	Scottish Academic Press, Edinburgh
Scarecrow	Scarecrow Press, Metuchen, N.J.
Scolar	Scolar Press, London
SF&R	Scholars' Facsimiles and Reprints, Delmar, N.Y.
SH	Somerset House, Teaneck, N.J.
SIU	Southern Illinois UP, Carbondale and Edwardsville, Ill.
SLG	SLG Press, Oxford
Smythe	Colin Smythe, Gerrards Cross, Bucks
SNLS	Society for New Language Study, Denver, Colorado
SSA	Steinbeck Society of America, Muncie, Ind.
SSAB	Sprachförlaget Skriptor AB, Stockholm
Stanford	Stanford UP, Palo Alto, California
StDL	St Deiniol's Library, Hawarden, Yorks.
Steiner	Franz Steiner, Weisbaden
Sterling	Sterling, New York
Stockwell	Arthur H. Stockwell Ltd, Ilfracombe, Devon
StPB	St Paul's Bibliographies, Godalming, Surrey
STR	Society for Theatre Research, London
Strauch	R.O.U. Strauch, Ludwigsburg
SUNY	State University of New York Press, Hampshire Station, Md.
SydneyU	Sydney UP, Sydney, Australia
Tabb	Tabb House, Padstow, Cornwall
T&H	Thames & Hudson, London
Tavistock	Tavistock Press, London and New York
TorontoU	Toronto UP, Toronto, Canada
Toucan	Toucan Press, St Peter Port, Guernsey, C.I.
TPF	Trianon Press Facsimiles, London
TTP	Texas Technical Press, Lubbock, Texas
Twayne	Twayne Publishers, Boston, Mass.
UAB	University of Aston in Birmingham, Warks.
UAla	U of Alabama P, University, Alabama
UCal	U of California P, Berkeley, California
UCopen	U of Copenhagen P, Copenhagen
UChic	U of Chicago P, Chicago, Ill.
UDel	U of Delaware P, Newark, Del.
UExe	U of Exeter P, Exeter, Devon
UFlor	UP of Florida, Gainesville, Fla.
UGeo	U of Georgia P, Athens, Ga.
UI11	U of Illinois P, Urbana, Ill.
UKan	U of Kansas P, Lawrence, Kansas
UKen	U of Kentucky P, Lexington, Kentucky
ULille	U de Lille, Villeneuve d'Ascq, France
ULiv	U of Liverpool P, Liverpool, Lancs.
UMass	U of Massachusetts P, Amherst, Mass.
Umeå	Umeå Universitetsbibliotek, Umeå
UMI	University Microfilms International Ltd, Ann Arbor, Mich.
UMich	U of Michigan P, Ann Arbor, Mich.

UMinn	U of Minnesota P, Minneapolis, Minn.
UMiss	U of Missouri P, Columbia, Missouri
UMissip	UP of Mississippi, Jackson, Mississippi
UNC	U of North Carolina P, Chapel Hill, N.C.
UNeb	U of Nebraska P, Lincoln, Neb.
Ungar	Frederick Ungar, New York, N.Y.
UPitt	U of Pittsburgh P, Pittsburgh, Pa.
Uppsala	U of Uppsala, Uppsala, Sweden
UQueen	U of Queensland, St Lucia, Queensland
USalz	U of Salzburg, Salzburg
UTex	U of Texas P, Arlington, Texas
UTor	U of Toronto P, Toronto, Canada
UVict	U of Victoria, Victoria, B.C.
UWales	U of Wales P, Cardiff
UWash	U of Washington P, Seattle
UWisc	U of Wisconsin P, Madison, Wisc.
Viking	Viking Press, New York
Virginia	Virginia UP, Charlottesville, Va.
Vision	Vision Press, London
W&N	Weidenfeld & Nicholson, London
Waterloo	Waterloo UP, Waterloo, Ontario
WB	Wissenschaftliche Buchgesellschaft, Darmstadt
West	West, St Paul, Minn.
Whitston	Whitston Publishing Co. Inc., Troy, N.Y.
WHP	Warren House Press, North Walsham, Norfolk
Windward	Windward Press, London
Winthrop	Winthrop Publishers Inc., Cambridge, Mass.
Wolfhound	Wolfhound Press, Dublin
Wombat	The Wombat Press, Wolfville, Nova Scotia
Woolf	Cecil Woolf, London
WWU	Western Washington University, Bellingham
Yale	Yale UP, New Haven, Conn.
York	University of York, Yorks.

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# Literary History and Criticism: General Works

T. S. DORSCH

## 1. Reference Works

Every serious English reader is familiar with Alexander Cruden's *Biblical Concordance*, first published in 1737, and revised and up-dated innumerable times since that date. Even more valuable, though not so well-known in this country, is James Strong's *Exhaustive Concordance of the Bible*<sup>1</sup>, which appeared in America in 1894, and which has now received its thirty-seventh printing. In order to demonstrate the scope of this erudite work, it will be more helpful to reproduce its title-page than to try to describe its constituent parts: *The Exhaustive Concordance of the Bible: showing every word of the text of the common English version of the canonical books, and every occurrence of each word in regular order; together with a comparative concordance of the Authorized and Revised Versions, including the American variations; also brief dictionaries of the Hebrew and Greek words of the original, with references to the English words*. Little need be added. The work has been compiled with meticulous thoroughness; the unlearned reader will certainly derive from the main concordance the kind of help he expects when he has recourse to a concordance, and the more learned reader, probably even the advanced theologian, will find inestimable riches in the Hebrew and Chaldee and the Greek dictionaries and in the comparative concordance.

The first volume in a new series inaugurated by Macmillan, 'Great Writers of the English Language', is entitled *Poets*<sup>2</sup>; it has been compiled by James Vinson, with the assistance of D. L. Kirkpatrick and a team of some thirty subsidiary advisers. It aims at being 'an authoritative reference guide to the 500 major poets writing in the English language since the Old English period'. Each entry provides a biography, a full bibliography, a list of significant critical studies, and a signed essay by an established critic which assesses both the work of the poet under discussion and his place in the history and development of English poetry. About two hundred critics contribute to the volume in this way, their studies ranging in length from half a page (of small print) on the lesser figures to four pages on Shakespeare by Derck Traversi. The editorial board has cast its net wide, and although its choice among recent English poets may at times seem capricious – but perhaps this is inevitable – it appears not to have missed any of the better black African poets, for example, such as Okot p'Bitek, Christopher Okigbo, and John Pepper Clark.

1. *The Exhaustive Concordance of the Bible*, by James Strong. Abingdon, 1978. pp. 1810. \$16.95.
2. *Poets*, (Great Writers of the English Language), ed. by James Vinson, assisted by D. L. Kirkpatrick. Macmillan, 1979. pp. x + 1141. £20.

*Novelists and Prose Writers*<sup>3</sup>, in the same series, has the same editors but different boards of advisers and critics. It follows precisely the same methods as *Poets*, except that it includes, as its title suggests, writers of prose which is not fiction, such as Thomas Hobbes and James Boswell (or is *Dorando* to be accepted as a novel?). Where so many non-novelists and borderline cases have been treated, why not Sir Thomas More, whose *Utopia* is a very great work of fiction, and one of the greatest Lucianic fantasy-satires and finest essays in irony in modern literature? (Was it perhaps disqualified because it was originally written in Latin? If so, his English writings ought surely to have earned him a place.) However, it is easy to pick holes in a work of this scope. We ought rather to be grateful for the riches it provides.

*Twentieth-Century Children's Writers*<sup>4</sup> is a work of the same class, also from Macmillan. This time D. L. Kirkpatrick is editor-in-chief, assisted by a distinguished board of advisers and a large number of commentators, many of them themselves well known as writers of children's books, who supply the supplementary essays. One advantage that this compilation has over the previous two noticed is that, where the authors are still alive, as the majority of them are, they have been invited to contribute a few comments on their aims and their methods in writing books for children. About six hundred authors are included, and there is an appendix on late nineteenth-century writers who have exerted an influence on contemporary writers. A further appendix lists a number of major foreign writers whose work has become well known in translation.

The fourth edition of *A Handbook to Literature*<sup>5</sup>, though based on the original edition by W. F. Thrall and A. Hibbard and its two revisions by the present compiler, C. Hugh Holman, is in many respects a new work; it now runs to some 1560 entries in place of the original 750. It is a dictionary, alphabetically arranged (from 'Abbey Theatre' to 'Zoom Shot'), of terms, conventions and establishments related to literature, the theatre, and film. Its entries range in length from a single line ('imprecation', or, very appropriately, 'monostich') to several pages ('tragedy', 'novel', 'romanticism'), and copious cross-reference makes for copious information. Many works of this type are now available and this one certainly ranks very highly among them for completeness, clarity, and accuracy. Among the various kinds of interest it provides are appendixes on literary history, English and American, and lists of winners of major literary awards, such as the Nobel Prizes for Literature and the various Pulitzer Prizes.

The *Index of English Literary Manuscripts*<sup>6</sup>, compiled by Peter Beal under an editorial board consisting of P. J. Croft, Theodore Hofmann, and John Horden, assisted by Rodney G. Dennis and Stephen Parks, is a work of such

3. *Novelists and Prose Writers*, (Great Writers of the English Language) ed. by James Vinson, assisted by D.L. Kirkpatrick. Macmillan, 1979. pp. xii + 1367. £20.
4. *Twentieth-Century Children's Writers*, ed. by D. L. Kirkpatrick, with a Preface by Naomi Lewis. Macmillan, 1978. pp. xvi + 1507. £17.50.
5. *A Handbook to Literature: Fourth Edition*, by C. Hugh Holman. BM. pp. x + 537. hb \$12.95, pb \$8.95.
6. *Index of English Literary Manuscripts*, comp. by Peter Beal. Vol.I. 1450-1625: Part I, Andrewes-Donne, pp. xlii + 568; Part II, Douglas-Wyatt, pp. xii + 636. Mansell; Bowker.



considerable importance that it must be accorded more space than is usually allowed for review notices in *YW*. When completed, it will consist of six volumes, probably running to at least three thousand pages, covering English literature from 1450 to 1900, the final volume containing indexes of titles, first lines, names, and (very important) repositories. The present instalment, made up of two stout, double-columned volumes (the two parts of Volume I) deals with the period 1450–1625 and is alphabetically arranged under authors from Lancelot Andrewes to Sir Thomas Wyatt. There is a vast deal of subsidiary information about the various repositories of the manuscripts, including, of course, private owners, lists of auction houses and booksellers, glossaries, and other matter necessary for a complete understanding of the contents of the volumes. Some notion of the thoroughness of the volumes may perhaps be gathered from the fact that John Donne requires some 315 double-columned pages for a listing of the contents, the nature, and the locality of the surviving manuscripts of writings which may safely be attributed to him. (In marked contrast, Thomas Deloney takes up less than a single page.) Much more might be written about the care, the thoroughness, the bibliographical discipline that have been devoted to the compilation of these two volumes. They will be of inestimable value to the scholars who are working on the periods they cover, and clearly scholars of later periods will be keenly anticipating the material contained in the volumes which are their special concern. It may be added that some three dozen of the manuscripts are reproduced in facsimile.

Volume One of Glynne Wickham's admirable *Early English Stages, 1300 to 1660*, the volume covering the period down to 1576, has appeared in a second edition<sup>7</sup>. The book was fully noticed in *YW* when it first appeared in 1959 (*YW* 40.96) (since when it has been twice reprinted), and all that is necessary here is to note the principal revisions which Wickham has made in issuing the work anew. He has rewritten the Introduction and the Preface, and he has made extensive changes in Chapter IV, on the Miracle Plays, taking into account the findings of recent scholarship on the staging and the authorship of these plays. Elsewhere in the volume his revisions have been slighter, but he has neglected no opportunity of bringing his information up to date, and his book remains a monument of meticulous scholarship and sound judgement.

Sponsored by the Government of Ireland and written by Augustine Martin, *Anglo-Irish Literature*<sup>8</sup> is a most attractive booklet which brings out extremely well the brilliance of the contribution made to the literature of the British Isles by Anglo-Irish writers from the Augustan period to the present day. Among others whom one recalls with affection and respect from the earlier periods may be numbered Swift, Farquhar, Congreve, Sterne, Steele, Parnell, Burke, Sheridan *père et fils*, Berkeley, and Hugh Kelly. From the twentieth century the list is no less rich: Yeats, Lady Gregory, Synge, Joyce, Richard Murphy, Seamus Heaney, Elizabeth Bowen, Mary Lavin, Edna O'Brien, and . . .; where is one to stop? The writers here mentioned are only a few of those of whom Martin gives judicious thumb-nail sketches, and whom he fits interestingly into (and at times just as interestingly outside) the traditions of

7. *Early English Stages, 1300 to 1660*. Vol. One, 1300 to 1576. Second edition, by Glynne Wickham. RKP; ColU. pp. xlvii + 428 + 52 plates.

8. *Anglo-Irish Literature*, by Augustine Martin. Dublin: Department of Foreign Affairs. pp. 71.

Anglo-Irish writing. His booklet is beautifully embellished with colour-portraits of many of his authors, with reproductions of book-covers, and with well-selected views of Irish scenes which have literary associations.

In recent years a number of books have been written linking authors with the places of their birth or with areas of Britain with which they have become closely associated because they have habitually chosen them as the settings for their writings. Frank Morley's *Literary Britain*<sup>9</sup> must be placed high on the list of such books. Morley's book is different from the common run in that, in place of the normal alphabetical listing, whether of localities or authors or both, he has visualised himself as undertaking a number of journeys along Britain's main highways, with such frequent digressions along the side-roads that he has been able, in effect, to cover the whole country. His travels are centred on the Great North Road, the Dover Road, the Bath Road (and into Wales), the Manchester Road, and other roads of comparable importance. Among interesting features of the book are the ways in which Morley is able to demonstrate the influence of particular settings on particular characters or events. Inevitably one notices omissions, Clyro, for example, or Watendlath, but these are minor defects in a book which offers so much that is worthwhile. A few illustrations would have enhanced its interest.

On an altogether more limited scale is Father Peter Milward's *English Poets and Places*<sup>10</sup>. For many years Father Peter has conducted parties of Japanese professors of English and research students on literary pilgrimages round England, combining leisurely and pleasurable tours with well-informed talks of both literary and topical interest. It is a pleasure to be allowed to entertain such receptive travellers on their pilgrimages, and among the rewards is what is likely to be a well-turned version of Herrick's *Hesperides* into Japanese. Father Peter's itinerary in this volume is a Canterbury pilgrimage 'in the footsteps of Chaucer', several days at Stratford-upon-Avon, a journey which throws much light on the writings of Milton, a fairly long stay in the Lake District, the 'Inscape of Wales – as drawn by Hopkins', and 'Meditations in East Coker – in communication with T. S. Eliot'. There is a final visit to Poet's Corner. Father Peter's protégés are extremely fortunate to be given an opportunity of travelling through England with so well-informed a guide; and, although it must be accepted that his booklet is very slender, it is never without interest of some kind. It contains a number of admirable photographs.

Kenneth Hudson's *Dictionary of Diseased English*<sup>11</sup> was missed when it first appeared in 1977. It is now published as a Papermac, and will be valued by all who care for correctness in the use of words. For the several hundred words on which he comments, Hudson has combed a great many books and journals of widely varied types, and, not surprisingly, has found his richest hauls in the writings of social scientists and politicians, though he has carefully distinguished between legitimate jargon and undoubted debasement. 'Reconceptualisation', 'parameter', 'hyperspace', 'charisma', 'grass-root', 'dysfunctional',

9. *Literary Britain: A Reader's Guide to Writers and Landmarks*, by Frank Morley. Hutchinson. pp. 510. £10.95.
10. *English Poets and Places: A Literary Pilgrimage Round England*, by Peter Milward. Kinseido. pp. viii + 101.
11. *The Dictionary of Diseased English*, by Kenneth Hudson. Macmillan. pp. xxviii + 267. pb £2.95.

'disadvantaged' – the list could be extended for several pages. Of course there are many omissions; every day produces new horrors such as 'privatisation', a word much overworked in Labour-controlled county councils. And where is 'disinterested' (for 'uninterested'), a hoary sinner? Again examples could be multiplied. However, the book already contains material for many hours of browsing in a state compounded of horror and a pleasurable sense of superiority. Hudson's introduction is not the least of the entertainments that his work affords.

## 2. Collections of Essays

For *Essays and Studies* 1980<sup>12</sup> the collector, Inga-Stina Ewbank, has chosen to include only essays related to drama and the theatre, a field in which she is herself one of our leading scholars. Since these essays are noticed in later chapters, no more is required here than to indicate the scope of the volume by listing its contents. G. C. Britton, with special reference to *Mundus et Infans*, writes on 'Language and Character in some Late Medieval Plays'. In 'Flatcaps and Bluecoats: Visual Signals on the Elizabethan Stage' G. K. Hunter demonstrates that 'it is only when seen in its own terms that the Elizabethan language of visual effects can be believed to be powerful enough to be an essential part of the greatest body of drama in the modern world, which, whatever we would like to think about it, was in fact a "seeing" drama and not a reading drama'. Jonathan Dollimore draws interesting comparisons between Marston's 'Antonio' plays and Shakespeare's *Troilus and Cressida*, arguing that a 'tendency in Jacobean drama to de-centre the individual is inseparable from its tendency to undermine Christian providentialism'. In 'Oxymoron and the Structure of Ford's *The Broken Heart*' Anne Barton shows, among other things, 'how a dramatist's vision will shape his technique and the structure of his plays'. Inspired by the historical aura of Vauxhall and Ranelagh, John Dixon Hunt, in 'Theatres, Gardens, and Garden-theatres', writes interestingly on ways in which such 'Garden-theatres' 'expressed and encouraged a theatricality which eighteenth-century society and its arts adopted with enthusiasm and insight'. At the age of twenty Leigh Hunt was asked by his brother John to become the theatre critic of his new journal entitled *The News*. Stanley Wells provides an entertaining account of the kinds of reviews which Leigh Hunt wrote of Shakespearean productions, noting that some of his best writing was 'evoked by performances which particularly excited him', notably Edmund Kean's representations in *Richard III* and *Timon of Athens*. Finally, Kenneth Muir writes a persuasive defence of the generally neglected plays of Gordon Bottomley.

The first Special Number (Vol. 10) of *The Yearbook of English Studies*<sup>13</sup> is of much interest. Rather more than half of the volume is made up of articles, and since most of these are mentioned in later chapters of the present volume of YW, it is not necessary to do much more than list the topics that have been

12. *Essays and Studies* 1980. N.S. Vol. 33. Collected for the English Association by Inga-Stina Ewbank. Murray. pp. viii + 152.
13. *The Yearbook of English Studies*, Vol. 10. *Literature and its Audience*, I (Special Number), ed. by G. K. Hunter and C. J. Rawson. Asst. Ed. Jenny Meziems. Maney for MHRA. pp. x + 366. £16.50.



treated. In 'Elizabethan Audiences and the Open Stage: Recovering Lost Conventions', Alan C. Dessen aims at reconstructing methods by which certain locales, prisons, for example, were represented on the Elizabethan stage. Two contributions are devoted to playgoers in Restoration times: 'Who were the Restoration Audience?', by Harold Love, and '"Restoration Comedy" and its Audiences, 1660-1776', by Arthur H. Scouten and Robert D. Hume. The constitution of these audiences has been the object of much obloquy, but the authors of these articles are close to one another in their conclusions: 'The best of the old plays were high art, but they lasted in the theatre only so long as they continued to entertain a heterogeneous audience.' In 'Varieties of Readers' Responses: The Case of *Dombey and Son*' Richard D. Altick notes many of the impressions made upon contemporary readers of *Dombey and Son*, especially those for which its topicalities were responsible, but has to concede that 'the deeper psychological elements of their response, not only to the subject matter but to the nuances of language as well, are past retrieval'. Joanne Shattock's subject is the influence of the many mid-nineteenth-century quarterlies upon sections of the public or the political or religious sects for which they were designed. George Core outlines the history of *The Sewanee Review*, and goes on to describe the functions and responsibilities of a good journal-editor. In 'The Forgotten Archive of American Folklore' Tristram Potter Coffin writes of the use of folklore in American and English fiction, and suggests ways in which profitable research might be carried out on this subject. Walter J. Ong, S.J., takes as his field 'Reading, Technology, and the Nature of Man', analysing techniques and effects of reading both in the past and in the foreseeable future. John Preston contributes an interesting review-article on two of Wolfgang Iser's books, *The Implied Reader* and *The Act of Reading*, with some comments also on a collection of essays edited by Gabriel Josipovici entitled *The Modern English Novel*. Brenda Richardson adduces evidence, hitherto not recorded in his biographies, but very strongly supported by the dedications of several of his writings, that Robert Greene spent a number of his formative years in the neighbourhood of Snaith in South Yorkshire. John Scott Colley draws attention to the way in which Shakespeare has adapted the Jacob and Esau story in *The Merchant of Venice*, and casts fresh light on the ways in which we should respond to the Christian *versus* Jew situations in the play. Peter Beal publishes some verses (from a collection of nineteen sets of verses) written in a manuscript parliamentary journal in the Berkshire Record Office which appear to belong to a 'war of the theatres' involving Philip Massinger and Thomas Carew. M. C. Battestin, noting the various recorded 'cures' undertaken by Henry Fielding as his health deteriorated in the last years of his life, describes, from a letter almost certainly written by Fielding, a visit to Glastonbury (the place of his birth) to try the newly-publicised curative properties of a spring at the foot of Tor Hill. Bruce Babington essays an explication of Wallace Stevens's little-known and difficult poem 'Forces, the Will and the Weather'. The volume closes with more than a hundred full-scale reviews of books of literary interest.

On his sixtieth birthday Professor Erwin Stürzl has been honoured by a *Festschrift*<sup>14</sup> almost entirely made up of papers representing his absorbing

14. *Essays in Honour of Erwin Stürzl on His Sixtieth Birthday*, ed. by James Hogg. SSAA. USalz. Vol. I, pp. xxvi + 352; Vol. II, pp. iii + 354-667.

interest in the writings of Shelley, and almost entirely presented by his colleagues and friends in the University of Salzburg. The two-volume collection is a judicious mixture of articles in English and in German, and scholars versed in either tongue will find a great deal to interest them. The first volume contains a couple of dozen articles which between them cover almost every aspect of Stürzl's wide interests in European literature and includes a few approaches to Shelley. The second volume is devoted entirely to Shelley, and contains, with appropriate introductions, nearly a dozen essays on various aspects of Shelley. Scholars of Shelley in particular, but scholars of a wide range of European writers as well, will find a great deal to hold their attention in these two fairly substantial volumes.

The fifth number of the new series of *EI*, which clearly owes much to the literary editorship of Patrick Rafroidi and the historical editorship of Pierre Joannon, is a work of great value. Its contents cannot be briefly summarised. Perhaps the simplest way to convey some impression of its scope is to list names. Some of the authors on whom it provides material of interest to scholars of Irish literature are James Joyce, Charlotte Brooke as a translator, Joseph Sheridan Le Fanu, Iris Murdoch, and a number of people connected with the Irish drama and cinema. Margaret Thatcher, in the 'historical' section, provides a moving memoir of the late Airey Neave, unscrupulously done to death by the infamous IRA. Charles J. Haughey suggests a fresh approach to the problems of Northern Ireland; and a number of other articles on politics on both sides of the border in Ireland are of interest and importance. The volume closes with a number of reviews, and some comments, most of them by Patrick Rafroidi, on problems facing the Republic of Ireland and Northern Ireland.

In his early years H. G. Wells wrote a great many reviews for such journals as *The Saturday Review* and *The Pall Mall Gazette*. A number of these reviews have been collected and published by Patrick Parrinder and Robert M. Philmus<sup>16</sup>, who introduce each section of the book with explanatory essays on Wells's critical attitudes and theories on the novel and on science fiction. Wells displays himself as a discerning critic of such contemporaries as Hardy, Henry James, Turgenev, Oscar Wilde, Meredith, and George Gissing. He seems not to have made head nor tail of More's *Utopia*, but otherwise his judgements have for the most part stood the test of time very well. However, not many people will be willing to pay £20 for so comparatively short a book.

W. K. Thomas has given his book *The Fizz Inside*<sup>17</sup> the sub-title 'Critical Essays of a Lighter Kind'. Certainly there is nothing heavy-handed about Thomas's criticism, but the essays are of 'a lighter kind' only because Thomas carries his fairly impressive scholarship, especially his training in logic, lightly, and his observations are based on a sound critical sense. He has divided his twenty-one papers into five sections. In the section on satirists he is especially good on Swift and on the way in which Joseph Heller exploits illogicality in *Catch-22*. His remarks on More's *Utopia* in the second section are an admirable corrective to Wells's ham-fisted handling of the work, and he is equally sound on the narrative verse of George Crabbe. In later sections one might pick out for special commendation Thomas's essays on *Lycidas*, on

16. *H.G. Wells's Literary Criticism*, ed. by Patrick Parrinder and Robert M. Philmus. Harvester; B&N. pp. xiv + 261. £20.

17. *The Fizz Inside: Critical Essays of a Lighter Kind*, by W.K. Thomas. WaterlooU. pp. x + 389. \$9.95.

*Macbeth*, and on Rupert Brooke's *Grantchester*. One must be impressed by his versatility and by his talent for selecting for praise that which is truly praiseworthy.

### 3. Genres, Forms, Themes

Within the compass of four hundred pages Michael Schmidt has written *A Reader's Guide to Fifty British Poets, 1300–1900*<sup>18</sup>. What is it possible to say in favour of such a volume as this? It cannot give much help to a sixth former; it cannot give any pleasure to a scholar. The giants – Chaucer, Milton, Wordsworth – are given about a dozen pages each, several of them biographical and others taken up by reference to established critical assessments; little room is left for Schmidt's own opinions, and his personal guidance, which should be the core of the book, is minimal. If poets of the stature of, say, George Gascoigne or William Barnes were to be admitted to the role of great British poets, they would require more than the five or six pages accorded to them.

In the same series appears *A Reader's Guide to Fifty American Poets*<sup>19</sup>, by Peter Jones. To this volume must be applied the same strictures. It is even more scrappy, for it can scarcely be claimed for America that she has yet accumulated a list of fifty *great* poets. Jones has had to go further than Schmidt in padding out his chapters with biographical matter, and his criticism is accordingly thinner. It is sad to have to record that these are only two of a series which is already working towards a dozen volumes, and will no doubt go further than that.

*English Folk Poetry*<sup>20</sup>, by Roger de V. Renwick, is an occasionally difficult but highly worthwhile study of three genres of folklore: traditional English folksongs, local songs of regional interest, and working-class poetry. Renwick employs a number of approaches, among them structuralism and semiology, phenomenology, and general systems theory, and covers a wide field of verse ranging in time over the past three centuries. He demonstrates that there are patterns of historical continuity that link 'the rural folksongs of the eighteenth century with the part-rural, part-urban local songs of the nineteenth and twentieth centuries, and with the fully urban working-class poetry of the present day'. Of particular interest are the last two chapters, the one dealing with the Yorkshire poet to whom Renwick has given the *nom de plume* 'Martha Bairstow', the other with the fairly considerable body of local verse called into being by the Lofthouse colliery disaster of March 1873 when a number of miners lost their lives. These two chapters provide much factual backing for the more theoretical chapters of Renwick's book.

Visvanath Chatterjee's *Mysticism in English Poetry*<sup>21</sup> is an intelligent book –

18. *A Reader's Guide to Fifty British Poets, 1300–1900*, by Michael Schmidt. Heinemann; B&N. pp. 430. £7.50.
19. *A Reader's Guide to Fifty American Poets*, by Peter Jones. Heinemann; B&N. pp. 386. £7.50.
20. *English Folk Poetry: Structure and Meaning*, by Roger de V. Renwick. Batsford Academic. pp. xii + 276. £12.50.
21. *Mysticism in English Poetry*, by Visvanath Chatterjee. Calcutta: ProgP. pp. x + 168. Rs.25.



as far as it goes. It contains many illuminating insights, but it tries to cover too much ground in too little space – English poets from Richard Rolle of Hampole to T. S. Eliot in about 140 pages. Where he allows himself space, as in the nine pages he devotes to Donne or the twelve to Blake, Chatterjee's criticism is sensitive and stimulating; but Spenser is allowed only a single page, and Coleridge three pages, and many other poets are given less than their due. It is to be hoped that Chatterjee will at some time address himself to a more solid treatment of his subject.

A section on drama may fittingly open with Jerry V. Pickering's *Theatre: A Contemporary Introduction*<sup>22</sup>, of which a second edition has appeared. This book is pretty well known to students of drama, and little more is required here than a reminder of its scope. After a very brief sketch of the origins of drama in ancient Greece and an attempt to explain what is meant by the 'dramatic experience', Pickering traces the development of tragedy and of comedy through the ages, and discusses the advent and fortunes of 'realism' in recent centuries, not, however, neglecting the elements of realism in ancient times. He passes on to more modern aspects of theatre, from 'musical' theatre to the 'theatre of the absurd', and in the important later chapters analyses the roles of directors, actors (inevitably, one hopes), and designers. Finally he changes his ground to take in, among other things, the place of film and of the dance in the modern concept of drama, and he closes with summaries of the many works discussed in the body of his book. It may be added that the volume is lavishly illustrated with photographs.

Gāmini Salgādo's *English Drama: A Critical Introduction*<sup>23</sup> is one of the most perceptive and helpful 'introductions' to English drama of recent years. Salgādo aims at giving 'an account of drama in England from its medieval beginnings to the early nineteen-seventies'. He has written within reasonable compass an admirably clear and comprehensive history, and he is sound and stimulating in his judgements. His book may be commended both to undergraduates and to advanced scholars in the field.

*Fundamentals of Play Directing*<sup>24</sup>, by Alexander Dean and Lawrence Carra, appears in a fourth edition, with the addition of a little new factual material, some exercises, and new line-illustrations and photographs. The chapter on Central Staging has been adapted to take in staging in-the-round. Among other new material provided for this edition is a chapter describing procedures in directing musical comedy. There is a good deal of revision elsewhere. An appendix includes a useful glossary in which terms and functions relating to the stage, the setting, and stage management are defined.

Peter Barkworth's *About Acting*<sup>25</sup> cannot be briefly summarised for such a work as YW. It consists of several dozen short sections, ranging in length from ten lines to two pages, each of which makes, in clear and concrete terms, a valid

22. *Theatre: A Contemporary Introduction*, by Jerry V. Pickering. Second edn. West, 1978. pp. xii + 372. £8.05.

23. *English Drama: A Critical Introduction*, by Gāmini Salgādo. Arnold. pp. vi + 234. hb £11.50, pb £4.95.

24. *Fundamentals of Play Directing*, by Alexander Dean and Lawrence Carra. Fourth Edition. HRW. pp. x + 417.

25. *About Acting (with a bit of name-dropping and a few Golden Rules)*, by Peter Barkworth. S&W. pp. xvi + 160. hb. £6.95, pb £2.95.



point about one or other of the many skills which make up the art of acting: 'The Voice of the Author', 'The Voice of the Character', 'Your Attitude to the Cast', 'Concentration', 'Look, Move, Speak', 'Exits and Entrances', 'Relax and Enjoy It' – dozens of further headings of this kind might have been cited. Barkworth has been a distinguished teacher at RADA and is a distinguished actor. Every word that he writes about his art is the result of long experience as well as careful thought, and he must be heeded with the utmost respect.

Appropriately enough, the opening words of Joanmarie Kalter's *Actors on Acting*<sup>26</sup> are, 'The best way to learn about acting is from actors themselves'. To substantiate this statement Ms Kalter has interviewed ten actors and actresses, most of them better known in America than in England, and has gathered together their responses to her questions. As might be expected, no two of them have the same attitude to their art, and some of them are unwilling (or unable) to disclose (or analyse) their reasons for the choice of their career. As Rip Torn expresses it, 'Actors – they'll tell you a lot, but they'll never tell you all of it'. Lynn Redgrave is more explicit: 'But to me, the chance to be another person is the most interesting aspect of all'. However, snippets of this kind are not very informative; it is necessary to read the whole book to discover at least something of the reasons why men and women go on the stage.

Readers of this chapter in past years will be familiar with the strictures passed in it on such series as the 'Casebooks', 'Twentieth Century Views on ...', and similar compilations which place before students, who should be reading widely and selecting for themselves critical judgements which should help them to form a critical taste of their own, carefully sifted snippets from the 'standard' criticism of established critics of earlier times. R. P. Draper's Casebook, *Tragedy: Developments in Criticism*<sup>27</sup>, suffers from all the drawbacks of the genre. From Aristotle's *Poetics*, through a hotch-potch section entitled 'From Chaucer to Strindberg', down to a paper of 1980 on 'Lyric Tragedy' from Draper himself (after Aristotle much the longest in the book), we are treated to dozens of all-too-familiar passages, averaging six or seven pages in length, on the principles and the history of tragedy. Is it too much to ask that the scholars and the publishers of works of this nature should reflect carefully on the harm that they are doing to the development of original thought in potential literary scholars of future years?

*The London Theatre Guide 1576–1642*<sup>28</sup>, edited by Christopher Edwards, is an admirable booklet which traces the development of the theatre in London from its beginnings in inns and innyards to the closing of the theatres in 1642. Playing in London inns is first recorded in 1557, at The Saracen's Head in Islington and The Boar's Head near Aldgate, but it is likely that the practice was already common, as is suggested by a proclamation of 1559 forbidding such performances; some of the inns were later converted to theatres proper. The first building specifically erected as a playhouse was *The Theatre*, planned by James Burbage in 1576, and from this year onwards new theatres were built

26. *Actors on Acting: Performing in Theatre and Film Today*, ed. by Joanmarie Kalter. Sterling; OTP. pp. 256. hb \$10.95, pb £4.95.
27. *Tragedy: Developments in Criticism*. A Casebook ed. by R.P. Draper. Macmillan. pp. 232. hb £12, pb £4.95.
28. *The London Theatre Guide, 1576–1642*, ed. by Christopher Edwards. A Bear Gardens Museum Publication. pp. 63.

frequently – The Curtain in 1577, Newington Butts (first mentioned in 1580), The Rose in about 1587, The Swan in 1595, The Globe in 1599 – the list could be continued for some time. These were all ‘outdoor’ theatres; later came the proliferation of ‘indoor’ theatres. All the theatres that are known to have been used are described in some detail, including any special features that they may have embodied.

Heinemann’s series of Reader’s Guides has been mentioned on earlier pages. To this series belongs *A Reader’s Guide to Fifty British Plays, 1660–1900*<sup>29</sup>, by John Cargill Thompson. This is a rather more solid and helpful work than the two noticed above, probably because it is easier to write concretely on a play than on a large body of poetry employing a great variety of forms and themes. One wonders whether a scrappy page on *Swellfoot the Tyrant* was worth including, and whether *Charley’s Aunt*, for all its popularity, ought to have been allowed to rub shoulders with *The Way of the World* and *The Rivals*. And far too much space has been given to biographical material and plot summaries. However the book does something at least to counteract the bad impression given by its companion volumes noticed earlier.

Gavin Bolton’s *Towards a Theory of Drama in Education*<sup>30</sup> is a sensible discussion of ways in which dramatic activity can help to mould a child’s intellectual potentialities. Bolton describes a form of drama which ‘combines two modes often thought to be incompatible – child play and theatre’. Children’s play should of course be spontaneous, but it may be ‘focused’ by the teacher using the elements of theatre: ‘contrast, tension, surprise, and symbolisation’. Bolton’s work is copiously illustrated by examples drawn from classroom practice.

Marthe Robert, in her *Origins of the Novel*<sup>31</sup>, uses a number of modern techniques in her attempt to explain the basic principles underlying the creation of the long fiction which we term the novel. In particular she makes use of her specialised knowledge of psychoanalysis. However, she glances at a number of other forms of story-telling, such as fairy stories, and various ways in which ‘adults draw on primitive, infantile fantasies for dealing with reality, . . . the dichotomy between the key emotional figures of the Foundling and the Bastard’ – figures whose influence she traces through a number of European, rather than specifically English, fictions. In drawing together the threads of her approach, Mlle Robert, while making reference to a large number of novelists of a variety of European literatures, including the English, lays special emphasis on the works of Cervantes, Defoe, Balzac, Flaubert, and Kafka.

Patrick Parrinder is now well known for his advocacy and his teaching of science fiction as an academic subject. In *Science Fiction: Its Criticism and Teaching*<sup>32</sup> Parrinder opens with an outline of the way in which the genre was given ‘respectability’ by the writings of Wells, C. S. Lewis, John Wyndham, Northrop Frye, Kingsley Amis, and others. Under such headings as ‘Science

29. *A Reader’s Guide to Fifty British Plays, 1660–1900*, by John Cargill Thompson. Heinemann; B&N. pp. 448. £7.50

30. *Towards a Theory of Drama in Education*, by Gavin M. Bolton. Longman. pp. vi + 161. £2.50.

31. *Origins of the Novel*, by Marthe Robert. Harvester. pp. vii + 235. £18.95.

32. *Science Fiction: Its Criticism and Teaching*, by Patrick Parrinder. New Accents. Methuen. pp. xx + 166. £2.75.

Fiction as Romance', 'Science Fiction as Fable', 'Science Fiction as Epic', he works his way through to a justification of the study of this fiction as an academic discipline. Parrinder writes persuasively, but it may be suggested that most of the writers to whom he wishes to attribute such importance are already given the significance that is their due in English courses in which they may be, but not necessarily are, the major figures that he would wish them to be.

Thomas Lockwood's *Post-Augustan Satire*<sup>33</sup> is centred on the poetry of Charles Churchill, but takes in that of a number of other poets such as Cowper, the satirists of the *Anti-Jacobin*, John Wolcot ('Peter Pindar'), and Byron, all of whom in some sense displayed themselves as post-Augustan satirists. Churchill has 'Dryden's sloppiness without Dryden's genius, Pope's couplet without Pope's couplet rhetoric, Swift's anger without Swift's conviction. This said, he has imaginative vigour and expressive power', and 'a peculiar clarity with which he exemplifies the course of the satiric tradition after Pope'. He deserves a closer scrutiny than has hitherto been accorded to him, and we can learn from him something about what happens to the earlier tradition and add to our ability 'to rationalize the shift in idiom and sensibility between a "classical" and a "romantic" literature'. Lockwood is especially interesting on the verse of Churchill, on whom his book is focused, but he does much also to increase our understanding and appreciation of satire in the second half of the eighteenth century.

*Sex and Sensibility*<sup>34</sup>, by Jean H. Hagstrum, is a careful study of the way in which the relationship between ideal and erotic love increased in importance, both in literature and in the arts, between the Restoration and the Romantic age. Beginning with Milton, Hagstrum demonstrates that, although Milton accepted as natural the prevailing hierarchical outlook on man and woman, he believed that a heterosexual relationship was the only valid sacramental force in marriage. He goes on to discuss the 'antithetical themes of heterosexual friendship and of irregular passion in such writers as Dryden, Pope, Otway, Aphra Behn, and Swift. True love is considered in the works of, among others, Richardson, Goethe, and Jane Austen. Everywhere Hagstrum finds parallels between the treatment of love in literature and in the arts. His final chapter is devoted entirely to other arts, with special reference to Handel and Mozart, Watteau and Greuze. This is a book of considerable interest, especially for those who are interested in relationships between literature and the arts.

In *Madness in Literature*<sup>35</sup> Lillian Feder discusses not only mad characters in literature but also writers for whom 'madness is a vehicle of self-revelation'. She goes back to ancient times and examines the manifestations of madness which are found in the *Oresteia* of Aeschylus, the *Ajax* of Sophocles and the *Bacchae* of Euripides. In modern literature the principal objects of her study are Thomas Hoccleve, Shakespeare, Swift, Pope, The Countess of Winchilsea, William Cowper, Christopher Smart, Nietzsche, John Berryman, and Sylvia Plath. In and through these writers she 'considers the ways in which the self is

33. *Post-Augustan Satire: Charles Churchill and Satirical Poetry, 1750-1800*, by Thomas Lockwood. UWash, 1979. pp. ix + 198. £10.50.

34. *Sex and Sensibility: Ideal and Erotic Love from Milton to Mozart*, by Jean H. Hagstrum. Chicago U. pp. xiv + 350. £18. \$39.

35. *Madness in Literature*, by Lillian Feder. Princeton. pp. xvi + 333. £9.80.



continually created, assaulted, demolished, and redefined in relation to society and history'.

The second number of *CCrit*<sup>36</sup> follows the same lines as the first, addressing itself 'to questions of literary theory and criticism; to comparative studies in terms of theme, genre, movement, and influence; and to inter-disciplinary topics'. Its chief concern is the relationship between text and reader. The articles are too diverse, and at times too complex, to summarise in a brief notice, and it must suffice to name some of the contributors in order to give some notion of the high quality of the contents as a whole. Among them are Wolfgang Iser, who has long been known as a leading exponent of comparative criticism; John Preston, whose reputation is little lower; Mikhail Bakhtin, the Russian theorist who has for most of his life been obliged to write under pseudonyms; Gillian Beer; Gabriel Josipovici; and Lothar Hönnighausen. The volume contains also Michael Hamburger's translations of some poems by the Romanian Marin Sorescu, Derek Bowman's of poems by the East German Günter Kunert, and Iain White's of some prose passages by the nineteenth-century French writer Marcel Schwob.

K. K. Ruthven's *Critical Assumptions*<sup>37</sup> aims at analysing ways in which writers and critics have treated the critical problems raised by different kinds of writing. With a wealth of illustration both from original works covering a very wide span of English literature, and from critical writings, Ruthven concentrates on four approaches. First, what exactly is meant when a work of literature has 'form' and creates a world of its own? Secondly, how is the act of creation brought about, and how important is our knowledge of the author's personal life and the 'sources' from which he may have derived his material? Thirdly, in what ways can imaginative writings be described as 'true'? And finally, how can we justify our preference for particular works over others? Thoughtful readers should learn from this book fresh ways of judging books.

In her book *Critical Practice*<sup>38</sup> Catherine Belsey opens with something of an attack on 'orthodox' literary criticism, claiming that, although its practitioners hold it to be a common-sense and uncontroversial approach to works of literature, in Saussurean terms it has no validity, being parasitic on the work under discussion, and lacks explanatory force. She goes on to show that, in her view, various alternatives which have been proposed are, for much the same reasons, equally invalid: New Criticism, Archetypal Criticism, Reader Theory, and the Aesthetics of Reception. She herself argues for a new critical practice which makes full use of the pioneering work of Saussure and recent advances in the fields of semiotics, Marxist theory, and psychoanalysis. She is, one is glad to note, aware that these various approaches cannot always be made compatible, but maintains that it is essential to take them all into account if progress in literary criticism is to be made. Her book has much that is of interest, but not all readers will find it fully persuasive.

*Freedom to Publish*<sup>39</sup> is a report which Peter Calvocoressi was commissioned

36. *Comparative Criticism: A Yearbook*. Vol. 2, ed. by Elinor Shaffer. CUP. pp. xxii + 342. £17.50.

37. *Critical Assumptions*, by K.K. Ruthven. CUP. 1979. pp. x + 263. £10.50.

38. *Critical Practice*, by Catherine Belsey. New Accents. Methuen. pp. viii + 168. £2.75.

39. *Freedom to Publish*, by Peter Calvocoressi, asst. by Ann Bristow. Index on Censorship. pp. 106.

to prepare by the International Publishers Association. His brief was to report on the obstacles to freedom in publishing especially in those countries where the IPA has constituent associations, although, as it has turned out, it represents a comparatively restricted number of countries. Most of the book consists of factual statements concerning obstacles in countries from which information was available, and Calvocoressi is careful to differentiate moral and political censorship, and to provide full reasons why and in what ways such censorship operates in the various countries represented. His book is essentially what it aims at being, a report, and in the circumstances he rightly presents few judgements and no strictures.

Three books on African literature are worthy of notice. A new edition of *Introduction to African Literature*<sup>40</sup>, edited by Ulli Beier, has appeared. It contains little that is not to be found in the 1967 edition, but it remains one of the authoritative works on African writings which everyone interested in the field should aim at possessing, or at least studying. Part I, which is devoted to writings in African languages, is of particular interest, not only for what it tells us, with a good deal of illustration, of the high talent of many of the early authors, but because it throws much light on the way in which the recent African writers in English, some of them writers of considerable distinction, combine the native literary traditions with modern English techniques. The volume contains some thirty essays, dealing especially with poetry, drama, and the novel, by authors both African and English, and is a reference work of some value.

The sixth volume of *African Literature Today*<sup>41</sup>, edited by Eldred Durosimi Jones, ought to have appeared in 1973, but the whole edited copy was lost by the printers, and has had to be reassembled. This volume was designed as a memorial to the fine poet Christopher Okigbo who had died as a comparatively young man not long before its projected publication. Two articles are devoted to Okigbo's poetry; a third could unfortunately not be recovered from the loss previously mentioned. Of the dozen-odd further articles, those on Leopold Senghor, by Julia di Stefano Pappageorge, on Dennis Brutus, by Bahadur Tejani, and on Wole Soyinka, by Eldred Jones, are of particular interest; but the whole volume contributes notably to a European's understanding of African literature.

*The Sociology of Urban Women's Image in African Literature*<sup>42</sup>, by Kenneth Little, is, in spite of its somewhat forbidding title, a book which will interest most students of African literature, especially of the African novel. Mr Little divides women, as they are portrayed in the novels, into a number of categories: girl-friends, good-time girls, wives, 'free' women, mothers, courtesans and prostitutes, and 'political' women. The distinctions are a little artificial, and at times somewhat blurred, but they enable Little to discuss with some authority the roles of women in African life as well as in the African

40. *Introduction to African Literature: An anthology of critical writing*, ed. by Ulli Beier. Longman. pp. xviii + 302. £3.95.

41. *African Literature Today: A Review*, ed. by Eldred Durosimi Jones. Vol.6: Poetry in Africa. Heinemann, 1973. pp. viii + 186. £2.95.

42. *The Sociology of Urban Women's Image in African Literature*, by Kenneth Little. Macmillan. pp. x + 174. £12.

novel. He has drawn on the writings of about 30 of the best-known African novelists. Whatever the value of his book as a contribution to sociology, it adds to an understanding of the African novel.

#### 4. Bibliographical Studies

For the thirty-third time *SB* appears under the editorship of Fredson Bowers. The volume opens with an article by B. J. McMullin on 'Indexing the Periodical Literature of Anglo-American Bibliography', aimed at showing how much is being indexed, and how appropriately this is being done. G. Thomas Tanselle clarifies, in relation to cataloguing, 'The Concept of *Ideal Copy*', of which Fredson Bowers had spoken in a different context in his *Principles of Bibliographical Description*. Noting the multiplicity of meanings given to the name 'bibliography', Ross Atkinson contributes 'An application of Semiotics to the Definition of Bibliography'. Fredson Bowers offers new material to his long-standing textual work on Shakespeare: 'Establishing Shakespeare's Text: Notes on Short Lines and the Problem of Verse Division'. Among some papers seized in 1739 from the office of the journal *Common Sense*, none of them signed and few of them attributed to specific authors, M. C. and R. R. Battestin have discovered a witty piece which is undoubtedly by Fielding, and which, later published in *Common Sense*, is 'the only extant literary prose manuscript by Henry Fielding'. This manuscript they reproduce in facsimile, with a print transliteration. W. Speed Hill writes on 'Casting off Copy and the Composition of Hooker's Book V'.

Shorter contributions to the volume are 'Some Problems of Attribution in the Canon of Sir William Killigrew's Works', by J. P. Vander Motten; 'The Text of *Paradise Lost*: A Stemma for the Early Editions', by R. G. Moyles; 'The Chronology of the Richardson-Bradshaigh Correspondence of 1751', by John August Wood; 'The Typewriters in the Making of *The Waste Land*', by S. Krishnamoorthy Aithal; 'The Manuscript of D. H. Lawrence's *Saga of Siegmund*', by Bruce Steele; 'Tracking Lawrence's Fox', by Judith G. Ruderman; 'A Textual History of Graham Greene's *The Power and the Glory*', by David Leon Higdon; 'David Jones's Glosses on *The Anathemata*', by Thomas Dilworth; 'Faulkner's "L'Après-Midi d'un Faune": The Evolution of a Poem', by Robert W. Hamblin and Louis Daniel Brodsky; and finally 'His Editor's Hand: Hiram Haydn's Changes in Styron's *Lie Down in Darkness*', by Arthur D. Casciato.

Rudolf Blum's *Bibliographia*<sup>43</sup> is a history of bibliography rather than an attempt to explain it as the science that it has now become. Indeed it has very little to do with bibliography as the term would normally be used by, say, Fredson Bowers, or, a generation or two ago, A. W. Pollard or Sir Walter Greg. In ancient times the word meant the copying of books by hand; not before the twelfth century did it stand for 'the intellectual activity of composing books', and not before the seventeenth century did it carry something like its modern sense of *descriptio librorum*. At the very end of his book Blum defines the word in the senses in which it is commonly used today, but for the most part he is concerned to outline the history of bibliography

43. *Bibliographia: An Inquiry into its Definition and Designations*, by Rudolf Blum. Trans. from the German by Mathilde V. Rovelstad. Dawson. pp. 251. £17.



merely in the sense of listing (or even cataloguing) books. He is interesting enough as far as he goes, but his work will do little to satisfy scholars who study the make-up and form of books as physical objects.

Of much greater interest is *Books and Book-Collecting*<sup>44</sup> by G. L. Brook. Brook provides an admirable chapter, though necessarily it cannot be a full historical account, on the making of books, followed by one on the care of books. However, the greater part of his volume is devoted to such matters as the acquisition of books, the development of special interests, trends in the collectors' market, and the disposal of a collection. There are chapters also on great collectors, from the time of Matthew Parker down to Lord Rothschild, on book-sellers, and on notorious forgers, especially Thomas James Wise. And finally there is a glossary of useful bibliographical terms. Brook's work, though not designed for specialists, will give much pleasure to most specialists, and it could scarcely be bettered as a guide for young people setting out to build up a collection of worthwhile books – worthwhile both in themselves and in monetary terms.

Brooke Crutchley joined the Cambridge University Press in 1930, and in 1946, after service in the Admiralty, he succeeded Walter Lewis as University Printer, a post which he held for nearly thirty years. He describes his experiences in the Press in *To be a Printer*<sup>45</sup>. The typographical revival which had begun near the end of the nineteenth century had been given a fresh impulse in the 1920s and 1930s with the work of Lewis and of Stanley Morison, Olive Simon, Francis Meynell, Eric Gill, and Bruce Rogers, among others, so that Crutchley served his apprenticeship in heady times, which he describes in terms which do full justice to the band of gifted men who brought about a significant revolution in the art of printing. Artists, too, such as Gwen Raverat, Reynolds Stone, and Edward Ardizzone, form a part of his story, as do a number of well-known Cambridge characters of his period at the Press, and, as well, many leaders in the printing world of America. Nor must be forgotten the many reforms that he brought about in the running of the Press.

B. E. Bellamy's *Private Presses and Publishing in England since 1945*<sup>46</sup> opens with a 'historical perspective' which, if one may be allowed to neglect the earliest periods, may date the significant origins of private presses from the foundation of the Kelmscott Press in 1890. Not much later came the other two great private presses, the Doves Press and the Ashenden Press, and after them the Golden Cockerel Press whose typeface was designed by Eric Gill in 1931. However, the bulk of Bellamy's book is devoted to the fine private presses founded since the second world war, notably the Cuckoo Hill Press, the Shoestring Press, the Keepsake Press, the Kit-Cat Press, the Plough Press, the Mandeville Press, and the Basilisk Press and Bookshop. He describes their inception and progress, and a number of their productions, of some of which he provides specimen pages in facsimile.

With the help of two assistant editors and a team of more than thirty contributors, Edmund Berkeley Jr has assembled a stout volume entitled

44. *Books and Book-Collecting*, by G.L. Brook. Deutsch. pp. 175. £6.95.

45. *To be a Printer*, by Brooke Crutchley. Bodley. pp. 192. £8.95.

46. *Private Presses and Publishing in England since 1945*, by B. E. Bellamy. Bingly. pp. 168. £20.



*Autographs and Manuscripts: A Collector's Manual*<sup>47</sup>. There is no significant overlap with G. L. Brook's volume noticed earlier, since the present volume does not take in printed books. Some three dozen articles range from broad concepts such as the development of writing and writing materials to detailed treatment of numerous specialised areas of collecting, markets and values, legal aspects of collecting and selling, and famous forgers, such as William Henry Ireland in England and Robert Spring in America. The section on specialised collecting covers nearly twenty areas, literary, historical, religious, and dramatic, taking in a good variety of countries. The book is copiously and admirably illustrated with facsimiles of documents and signatures, and photographs of processes and personalities.

Volumes IV and V of T. H. Howard-Hill's invaluable *Index to British Literary Bibliography* appear under the title *British Bibliography and Textual Criticism*<sup>48</sup>. Howard-Hill's aim is to provide 'a guide to the literature that enumerates works on topics likely to be of interest to a student of British literary and bibliographical history' – topics, not merely authors. It is impossible to do justice to these erudite and mammoth volumes in the space available to a contributor to YW, but fortunately most students will already be familiar with Howard-Hill's methods and scope, possibly from Volume I, *Bibliography of British Literary Bibliographies*, of which fortunately a second edition is on the way, or Volume II, *Shakespearian Bibliography and Textual Criticism*. The present volumes cover a very wide field – wide enough to require five pages merely for the Table of Contents: a general section entitled, with several sub-headings, 'Bibliography and Textual Criticism'; 'General and Period Bibliography'; 'Regional Bibliography'; 'Book Production and Distribution', with three dozen sub-headings; and 'Forms, Genres, and Subjects', with well over a hundred sub-headings, from 'Accounting' to 'Witchcraft'. So much for Volume IV. Volume V covers the same ground, but is devoted to specific authors, from G. A. A. Beckett to Edward Young. For a single man to encompass in a couple of volumes so much industry and scholarship in a work which is to run to at least seven volumes must awaken respect and admiration.

Paul Morgan's *Oxford Libraries outside the Bodleian*<sup>49</sup> was noticed in 1972, when it was first published. It is now issued in a second edition – welcome news, since it is the kind of reference work which should never be allowed to go out of print. It describes the holdings not only of all the college libraries, but also of the faculty libraries and of a number of others which do not belong to particular categories, such as those of the University Press and the Taylor Institution. Appendixes list many collections of books on special subjects, and most of the manuscript collections in the libraries.

Two booklets have appeared from the Edinburgh University Library<sup>50</sup>, both

47. *Autographs and Manuscripts: A Collector's Manual*, ed. by Edmund Berkley Jr. CSS. pp. xx + 565. \$28.70.
48. *British Bibliography and Textual Criticism*, by T. H. Howard-Hill. OUP, 1979. Vol. IV, A Bibliography pp. xxvi + 732. Vol. V, A Bibliography (Authors). pp. viii + 488. £45 the pair.
49. *Oxford Libraries outside the Bodleian: A Guide*, comp. by Paul Morgan. Second edition. Bodleian pp. xxi + 264.
50. *A Short History of Edinburgh University Library*, comp. by P. D. Hancock. EUL. pp. 18. *Manuscript Treasures in Edinburgh University Library: An Album of Illustrations*. comp. by J. T. D. Hall. EUL. pp. 5 + 24 plates.

in a sense celebrating the quatercentenary of the foundation of the library in 1580. The first is a short history, compiled by P. D. Hancock, outlining the development of the library from 1580, when Clement Little bequeathed some three hundred legal and theological books to the Town and Kirk of Edinburgh, down to the present day. It records numerous valuable later bequests, notably those of David Laing and James Orchard Halliwell-Phillips, and the improvements brought about by many distinguished librarians. The second of the booklets, *Manuscript Treasures in Edinburgh University Library*, compiled by J. T. D. Hall, after a short introduction reproduces two dozen pages from beautifully illuminated manuscripts dating from the twelfth century onwards.

Towards the end of the last century, the Gladstone family inherited a collection of about a thousand volumes from Sir Stephen Richard Glynne, the last of the Glynnes of Hawarden Castle. This collection was presented to St Deiniol's Library, the great library which was established as a memorial to W. E. Gladstone. A catalogue of the Glynne Library<sup>51</sup>, as the collection is named, has now been prepared by Diana C. MacIntyre. Since the Glynne Library consists almost entirely of works relating to Patristics, Theology, Biblical Studies, Church History, and Anglican religious controversies of the seventeenth and eighteenth centuries, the catalogue will be of interest only to a comparatively small section of the world of scholarship, but by this section it will undoubtedly be regarded as a work of great value.

*Poetry Explication*<sup>52</sup> is a checklist, compiled by Joseph M. Kuntz and Nancy C. Martinez, of the interpretation since 1925 of English and American poetry, past and present. Some notion of its scope may be gathered from the fact that some two hundred items relating to Milton's poetry are listed. A random check revealed omissions under William Dunbar and A. E. Housman, and no doubt works dealing with other poets are absent; but a general impression remains that the compilers have been pretty thorough in their search, and have missed little that is of significance.

Robert Lecker and Jack David have edited Volume Two of *The Annotated Bibliography of Canada's Major Authors*<sup>53</sup>. This is a series which will run to many volumes, since each volume is to deal with only five or six authors. The present volume in its 250-odd pages covers the following: Alan J. Horne is responsible for Margaret Atwood, Bruce Whiteman for Leonard Cohen, George Wicken for E. J. Pratt, and Marianne Micros for Al Purdy. The bibliographical material provided for each author is very comprehensive: books and manuscripts, of course, and contributions to composite works of every kind, followed by criticism in the form of books, articles, theses, interviews, and book reviews; audio-visual material is included, as are awards and honours. Nothing of concern to the author under review appears to have been omitted.

51. *A Bibliography of the Glynne Library, a Collection of Rare Books dating from the 16th to the 19th Century at St. Deiniol's Library*, comp. by Diana C. MacIntyre. StDL. pp. 40.

52. *Poetry Explication: A Checklist of Interpretation Since 1925 of British and American Poems Past and Present*, by Joseph M. Kuntz and Nancy C. Martinez. Hall. pp. xii + 570. \$35 in USA, 15% higher outside USA.

53. *The Annotated Bibliography of Canada's Major Authors*, Vol. 2, ed. by Robert Lecker and Jack David. ECWP. pp. 277.

*Guide to Marxist Literary Criticism*<sup>54</sup>, compiled by Chris Bullock and David Peck, is an up-to-date bibliography for those who find the Marxist approach to literature persuasive; it is confined to the literatures of England, Canada, and the United States, and includes a good many works which are not Marxist in their tenor but contain material on Marxist works and writers. It is well organised: entries are arranged in fifteen clearly-defined sections according to genre, nationality, period, author, and subject. It will be found useful by a wide variety of readers.

*Publishers and Distributors of the United States*<sup>55</sup> is a reference work which will be extremely helpful to librarians and booksellers in particular, no doubt, but also to a great many scholars. It lists some 14,000 American publishers and distributors with their editorial and ordering addresses – information which is not always easy to obtain in England where some of the smaller or specialised houses are concerned. Also helpful is the ISBN Index, which is numerically arranged according to the publishers' or distributors' International Standard Book Number prefix, listing the full name of the company. This again is information which is not easily come by unless one is within reach of one of the greater libraries. Unfortunately no price has been supplied, but the book is a paperback, and enquiries addressed to Bowkers' at Epping, Essex, will elicit answers to questions.

Four volumes have been added to the Gale Research Company's *Guides to Information Sources*. *English Romantic Poetry, 1800–1835*<sup>56</sup>, edited by Donald H. Reiman, is a selective, annotated bibliography of works by or devoted to five major Romantic poets (they choose themselves – Wordsworth, Coleridge, Byron, Shelley, and Keats – Blake and Crabbe being excluded on chronological grounds, although they will be covered in a work in the course of preparation). A dozen poets who obviously stand on somewhat lower ground are also included in the volume, among them Campbell, Clare, Leigh Hunt, Landor, Peacock, Scott, and Southey. For each poet entries are arranged under major headings – Concordances, Bibliographies, Editions, Biographical Studies, and Criticism. In spite of the title, important works on their prose writings are included.

Of the countries of the Commonwealth, Australia is the only one which has developed an impressive literature of its own, although black Africa is pressing it hard in the field of the novel. The Gale Research Co. Guide, *Australian Literature to 1900*<sup>57</sup>, edited by Barry G. Andrews and William H. Wilde, gives by its very size some indication of the number and the versatility of early Australian authors. Sixty-six individual authors are treated (most of them, though not all, of Australian birth), and in addition there is a section on important non-fiction prose of the nineteenth century. The author entries

54. *Guide to Marxist Literary Criticism*, comp. by Chris Bullock and David Peck. Harvester. pp. xii + 176. £16.50.
55. *Publishers and Distributors of the United States: A Directory to some 14,000 U.S. Publishers and Distributors Listing Editorial and Ordering Addresses, ISBN Index*. Bowker. pp. vi + 280.
56. *English Romantic Poetry, 1800–1835* by Donald H. Reiman. Gale. pp. xx + 294. \$24.
57. *Australian Literature to 1900* by Barry G. Andrews and William H. Wilde. Gale. pp. xxii + 472. \$28.



include both biographical and bibliographical material, and the more general sections cover exploration, transportation, history and biography, and literary and theatrical autobiographies and reminiscences.

A. Grove Day's *Modern Australian Prose, 1901-1975*<sup>58</sup> is just as stout a volume, and follows pretty closely the methods of the previous volume. The earlier sections are general, covering such matters as reference books, history, literary history and criticism, bibliographies of various kinds, and anthologies. The long central section provides biographical and comprehensive bibliographical details about more than fifty authors who either were Australians or wrote important books about Australia (such as D. H. Lawrence's *Kangaroo*). The final sections deal with non-fictional prose of many kinds, and with drama. The two volumes together will provide future historians of Australian literature with a wealth of information about a rapidly-growing corpus of fine writing.

The fourth member of the Gale quartet, *New Zealand Literature to 1977*<sup>59</sup>, by John Thomson, is a somewhat slighter affair. Again there are all the sections enumerated above, but New Zealand is not a big country, and only thirty authors qualify for inclusion in the 'Individual Authors' section. Thomson has done his work well, but he has not had much fine literature to get his teeth into, and some of his best candidates, such as Katherine Mansfield, became ex-patriates at a comparatively early age.

*Twentieth-Century Literary Criticism*<sup>60</sup>, the third volume of which is edited by Sharon K. Hall, is a continuing series which presents passages of criticism, chronologically arranged, of authors of almost every nationality who died between 1900 and 1960. The present volume covers thirty-six authors, from A. E. to Edith Wharton, the second of whom may be used to exemplify the methods followed by the series. A brief biography is followed by a list of principal works, and then some thirty pages of critical excerpts ranging in time from 1899 to 1978, so that it is possible to follow fluctuations in the author's reputation among critics. A number of appendixes provide information about the principal sources of the criticism selected for the volume.

*Contemporary Literary Criticism*<sup>61</sup> is a complementary series, Volume 15 of which is compiled by Sharon R. Gunton and Laurie Lanzen Harris. It deals with living writers, and uses much the same methods as the volume last noticed, except that it does not provide lists of the authors' writings. Many of the authors included are young, and there has not been time for much critical writing to have grown up round them. Accordingly it has been possible to include 123 different authors in place of the mere thirty-six of the previous volume.

Volume 13 of *Bookman's Price Index*<sup>62</sup>, edited by Daniel F. McGrath, like its predecessors, some of which have been noticed in previous issues of YW,

58. *Modern Australian Prose, 1901-1975*, by A. Grove Day. Gale. pp. xx + 462.

59. *New Zealand Literature to 1977: A Guide to Information Sources*, by John Thomson. Gale. pp. x + 272.

60. *Twentieth-Century Literary Criticism*, ed. by Sharon K. Hall. Vol.3. Gale. pp. x + 608. \$58.

61. *Contemporary Literary Criticism* ed. by Sharon R. Gunton and Laurie Lanzen Harris. Vol. 15. Gale. pp. x + 678. \$58.

62. *Bookman's Price Index: A Guide to the Values of Rare and Other Out-of-Print Books*, comp. by Daniel F. McGrath. Gale. pp. x + 734. \$64.

lists some 50,000 rare and out-of-print books which have been sold by leading rare book dealers in America, England, and elsewhere, naming the dealer, the price fetched, and normally the condition. For example, Charles Traylen of Guildford sold a Second Folio of Shakespeare for £3,000 in 1975; unfortunately in this case the condition was not mentioned. Such a work must be helpful to librarians and antiquarian booksellers, and can provide some enjoyable browsing to anyone interested in books.

## 5. Anthologies

Anthologies have been so numerous this year, and space in YW has become so costly, that it seems reasonable to omit a few which offer little that is not well-worn, to comment only on those that seem most worthwhile, and merely to list the few that remain which are worthy of mention.

*Everyman's Book of British Ballads*<sup>63</sup>, edited by Roy Palmer, must be highly recommended. Under a number of headings – 'Tall Stories', 'The Supernatural', 'Crime and Punishment', 'Cautionary Tales', 'Merry Tales', and four or five others – Palmer prints 126 ballads ranging in period from the early Border ballads to the present day – 'ballads of tradition, of the street, of the music hall, and of recent composition'. Each is accompanied by its tune, which adds considerably to the interest and value of the collection. In a helpful appendix Palmer notes the source of each song and provides interesting comments.

*The Oxford Book of Satirical Verse*<sup>64</sup> is compiled by Geoffrey Grigson (this must be one of the very few areas of verse that he has not already anthologised). It is an enterprising and substantial selection, opening with 'London Lickpenny' and poems by Skelton and Dunbar and coming down to verses written by poets in their early forties, and even early thirties. The flavour of the volume cannot be imparted by giving a selective catalogue of its contents. No doubt every reader will miss a favourite here or there (perhaps William Empson's 'Just a Smack at Auden'); but no anthology can be all-inclusive – a selection of all the flowers one loves – and it would be churlish to note in so rich a hoard the occasional absence of a nugget of gold.

Edwin Morgan's anthology, *Scottish Satirical Verse*<sup>65</sup>, is another admirable collection. Having a somewhat narrower field to cover, Morgan can afford to be more generous to his chosen poets, and he gives half a dozen anonymous poems from the medieval period and more than twenty pages to Dunbar. However, between Dunbar and Burns there are not many poets worthy of extensive representation, and after Burns we must wait until the present century before satire once more shows signs of vigorous life in Scotland. But this is a book which should provide plenty of enjoyment to its readers.

Recent years have seen the publication of a number of anthologies of love poetry. John Hadfield's *Everyman's Book of English Love Poems*<sup>66</sup> is one of

63. *Everyman's Book of British Ballads*, ed. by Roy Palmer. Dent. pp. 256. £8.95.

64. *The Oxford Book of Satirical Verse*, chosen by Geoffrey Grigson. OUP. pp. viii + 454. £8.50.

65. *Scottish Satirical Verse: An Anthology*, chosen by Edwin Morgan. Carcanet. pp. xx + 236. hb £6.95, pb £3.95.

66. *Everyman's Book of English Love Poems*, ed. by John Hadfield. Dent. pp. 431. £7.95.

the most satisfying, largely because it opens with the Elizabethans – indeed, with the poem ‘When I was fair and young’ which is usually attributed to the Queen herself – which means that the last four centuries can be represented more fully (and by a number of poets for whom space is not always found) than in the generality of anthologies. Opening the book at random, one finds on the same page a poem by Robert Dodsley and one by James Drake which probably have not previously been seen in anthologies. This is certainly one of the more worthwhile anthologies of the year.

Derek Parker’s *Anthology of Erotic Verse*<sup>67</sup> is very much what one would expect from its title, except that it includes some verse from literatures other than English, for example, about twenty-five pages of extracts from classical authors. There is much beautiful poetry in the volume, but why, as is the present tendency, choose to represent Catullus only by unnecessarily vulgarised versions of his coarsest poems?

Alan Bold’s anthology, *Mounts of Venus*<sup>68</sup> has as its subtitle ‘The Picador Book of Erotic Prose’. Bold seems to have combed the literature of the world to find passages worthy to set beside the more startling episodes in *Fanny Hill*, although he appears not to have discovered the Victorian journal entitled *The Pearl*, unless his use of it has been missed by an inadequate survey of what he has presented. ‘I hope this anthology has a wide sex-appeal’, he says in his introduction. Perhaps it will have such an appeal.

*Poetry 1870 to 1914*<sup>69</sup>, edited by Bernard Bergonzi, and *Poetry 1900 to 1975*<sup>70</sup>, edited by George MacBeth, are both good selections, which would be especially useful as sixth-form texts. MacBeth’s volume is a revised edition of his *Poetry 1900–1965*, enlarged by the addition of a number of poems written in the last decade.

Dannie Abse continues his *Poetry Dimension Annual*<sup>71</sup>, which has now reached its seventh year. He prints fifty of what he regards as the best poems of recent years, together with some critical essays, and autobiographical sketches from some of his poets, including himself.

*The Faber Book of Northern Folk-Tales*<sup>72</sup>, edited by Kevin Crossley-Holland, is a collection of thirty-five folk-tales from Scandinavia, Iceland, Germany, Flanders, and the British Isles. Crossley-Holland has, where translation was necessary, sought out the most satisfying versions, and his volume ought to give much pleasure to young and old alike.

## 6. Miscellaneous

Since Sir Maurice Bowra’s *Ancient Greek Literature*<sup>73</sup> of 1933, the quantity

67. *An Anthology of Erotic Verse*, ed. by Derek Parker. Constable. pp. 357. £8.50.

68. *Mounts of Venus: The Picador Book of Erotic Prose*, ed. with an introduction by Alan Bold. Pan. pp. 304. pb £1.95.

69. *Poetry 1870 to 1914*, ed. by Bernard Bergonzi. Longman. pp. xviii + 190. £1.95.

70. *Poetry 1900 to 1975*, ed. by George MacBeth. Longman. pp. xx + 348. £2.75.

71. *Poetry Dimension Annual: The Best of the Poetry Year 7*, ed. by Dannie Abse. Robson. pp. 160. hb £5.95, pb £3.50.

72. *The Faber Book of Northern Folk-Tales*, ed. by Kevin Crossley-Holland. Faber. pp. 157. £5.50.

73. *Ancient Greek Literature*, ed. by K. J. Dover, assisted by E. L. Bowie, Jasper Griffin, and M. L. West. OUP. pp. x + 186. hb £5.50, pb £2.75.

of Greek literature available to us has been greatly increased by new finds, and K. J. Dover and three co-adjutors have, under the same title as that used by Bowra, produced an excellent new book incorporating both what was known five decades ago and all the newly-discovered material. Chapter by chapter they cover all the genres employed by the Greeks – drama in its various forms, epic, lyric, history, and the rest; and their book is enlivened by much illustrative quotation.

Walter Shewring's translation of *The Odyssey*<sup>74</sup>, the first prose version for more than thirty years, has received some unflattering comments from captious reviewers, but they have been little more than pin-pricks. He writes with dignity, which can be said of few translations from the classics these days, and where spot-checks have been carried out, they show him also to be accurate as a translator. His volume can be confidently recommended to Greekless readers.

Volume XI of the *Plays* of Eugène Ionesco<sup>75</sup> contains four further plays translated by Donald Watson and Clifford Williams. One who does not know the original French versions cannot judge of their accuracy as translations, but they read well, and will be welcomed by devotees of Ionesco.

74. *Homer: 'The Odyssey'*, translated by Walter Shewring. The World's Classics. OUP. pp. xxiv + 349. pb £1.50.

75. *Eugène Ionesco: Plays, Volume XI (The Man with the Luggage, The Duel, Double Act, Why Do I Write?)*, transl. by Donald Watson and Clifford Williams. Calder. pp. 135. hb £5.95, pb £2.95.



# English Language

RICHARD M. HOGG AND MARY BRENNAN

This chapter is divided into two sections. The first, by Richard Hogg, deals with historical studies, including the history of linguistics, and all dialectological and lexicographical material, whether historical or not, as well as linguistic studies bearing on the literary use of English. In the second section Mary Brennan deals with descriptive studies, all general bibliographical material, and all publications in cognate fields of enquiry relevant to the English scholar.

## Section I

### a) *Introductory*

In comparing work published in 1980 with that published in 1979 there are, perhaps, two major points worthy of note. The first of these is that the number of books, as opposed to articles, which have been published appears to have declined sharply. This trend, although unremarked at the time, was already noticeable in 1979, and it is very probable that it reflects the difficulties of publishing in these economically unpropitious times. On the other hand, readers may need to be reminded that much of the work for this year's survey had to be carried out at a time when the University system has been subject to considerable economic uncertainty. I have no wish to make a political point here, but it is undoubtedly the case that that uncertainty has, at least temporarily, made the task of basic research more difficult, and hence, if this survey has even larger gaps than usual, I can only plead the reader's indulgence. The second point worthy of note is that this year, except in the fields of stylistics and the history of linguistics, there has been published little of importance concerning the Middle English period. The reasons for this are far from clear, but it is clear that whilst the study of Old English language continues to stimulate an extraordinary range of linguistic activity, the same cannot be said for the study of Middle English. And it is not that there is no work left to do, as is well demonstrated by George Jack in the papers which were discussed in YW 59.26. Otherwise, the range of work covered in 1980 shows only minor deviations from 1979, and these deviations will be mentioned, if necessary, in the appropriate parts of this section.

Those linguists who affect to be uninterested in the history of English literature may well have missed the major bibliographical event of the year, namely *A Bibliography of Publications on Old English Literature to the End of 1972*, compiled by Stanley B. Greenfield and Fred C. Robinson<sup>1</sup> (see also page

1. *A Bibliography of Publications on Old English Literature to the End of 1972*, by Stanley B. Greenfield and Fred C. Robinson. ManU. pp. xxii+437. £35.

61). Although this extremely impressive work, as the authors say, 'does not purport to cover scholarship of a purely linguistic nature', the areas of lexicography and the stylistic analysis of literary language are covered in detail, and for this alone the work is an essential reference tool, as well as being in any case a fruitful source-book for the history of Old English studies. Other linguistic works are included, but the basis for their inclusion is their relevance to literary studies, and hence in more purely linguistic areas the book is of less direct use to the historical linguist. That, however, is no criticism of the compilers; if anything, it is a plea for a parallel bibliography for Old English language. And the enormity of such a task can easily be observed by glancing at Bruce Mitchell's and Alison Kingsmill's 'Prepositions, Adverbs, Prepositional Adverbs, Postpositions, Separable Prefixes, or Inseparable Prefixes in Old English? A Supplementary Bibliography' (*NM*, Vol. 81, pp. 313–7), in which over sixty relevant works, not mentioned in the original article by Bruce Mitchell (*cf.* YW 59.26) are now listed, together with occasional and helpful annotations.

As usual, the annual research-in-progress lists in *NM* provide a general indication of the amount of work being done in the fields of Old and Middle English. In 'Old English Research in Progress: 1979–1980' (Vol. 81, pp. 278–85) Carl T. Berkhout lists ten items under *Language* and a further three relevant items under *General and Miscellaneous*. In 'Middle English Research in Progress: 1979–80' (Vol. 81, pp. 286–306) P.J. Horner, L.C. Gruber and B.J. Harwood report seventeen items under *Language Studies*, and there are several other items, mostly of a stylistic nature, scattered through the other sections of the report. As is usual, Thomas A. Kirby has less to report in 'Chaucer Research in Progress: 1979–80' (Vol. 81, pp. 307–12), and this year he mentions three items. Taken together, these three reports suggest that there has been no significant shift from the position in 1979, which was in itself a rather satisfactory year. Carl T. Berkhout also compiles the annual bibliography of materials published on Old English language in *ASE* ('Bibliography for 1979, §2: Old English Language', Vol. 9 (1981), pp. 284–8), where he includes just under one hundred entries, which is a noticeable decrease on the previous year's 120. This, however, may not be significant, but merely due to the declining need to catch up on long-published works as this bibliography becomes more and more established and well-known. The bibliography of onomastic studies published annually by *Nomina* is referred to under h) below.

In what follows the material is divided under the following heads, which are the same as last year, except that morphology has been moved from f) to e): b) general; c) history of linguistics; d) dialectology; e) phonology/morphology/orthography; f) syntax; g) vocabulary; h) onomastics; i) stylistics.

#### b) *General*

The most noteworthy general introductory work published this year is undoubtedly the revision by J.L. Dillard of Albert H. Marckwardt's *American English*<sup>2</sup>. Unlike too many so-called 'new editions', Marckwardt's book has been completely revised and updated, and, given the reviser's principal interests, it is not surprising that there is now much more emphasis on topics such as

2. *American English*, Second Edition, by Albert H. Marckwardt, revd. by J.L. Dillard. OUP. pp. xi+192. hb £7.25, pb £3.95.

language-contact, creoles, pidgins and Black English. This, of course, suits very well current cultural concerns, and Dillard can be congratulated on both bringing the book up-to-date and preserving the spirit and life of the original. Interestingly enough, the second edition of another work which brings out the differences between American and British English has also appeared. This is *English English* by Norman W. Schur<sup>3</sup>. The work is principally a dictionary of Britishisms with an American gloss for each entry together with a brief commentary, but there is also a section on the differences between British and American English in such areas as syntax, technical terms and punctuation. The author is an amateur student of the two forms of English and, perhaps consequently, although the book lacks little in the way of entertainment value, it could scarcely be used without a considerable degree of caution.

Although still general in subject matter, Roger Lass's *On Explaining Linguistic Change*<sup>4</sup> is far removed from the previous two books both in terms of its intended audience and its difficulty. Indeed, even the professional historical linguist at whom this book is aimed may find it difficult going at times. In addition, the book appears at first sight to be depressingly negative, for Lass argues that explanation in historical linguistics is impossible. Lass does this by taking three types of possible explanation: i) deductive-nomological (explanation based on deductive influence); ii) explanation from naturalness (and associated concepts such as markedness); iii) functional motivation (that is to say, teleological change), and then demonstrating that none of these types affords genuine explanation. Must we, then, give up historical linguistics? We might well be forgiven for thinking so, but this is not Lass's point. Rather, he says, we are confused about what we are doing. Much of what we do is right, but we attach the wrong label to it. For example, the often abused construction of taxonomies is a desirable task which can lead to an increase in knowledge. In the end, Lass's book is a plea for a humanistic study of language as a culture-based phenomenon, and, he argues, attempts to 'elevate' linguistics into a 'pure' science (whatever that might be) are mistaken. A not dissimilar conclusion is reached by Winfred P. Lehmann in 'Language as a Human Phenomenon. The Importance of History for the Understanding of Language' (*FLH*, Vol. I, pp. 5-18), but Lass's book seems to be the more profound work (even if one could wish it to be a little shorter than it is).

There are two collections of papers to be noted here. The first, *Readings in Linguistics II*, edited by Eric P. Hamp, Fred W. Householder and Robert Austerlitz<sup>5</sup>, is a straight reprint of the original (1966) edition, but it is still worthy of note, for this collection of articles by mainly European linguists is both of the highest importance and not always well-known amongst younger scholars. This reprint means that it is now available in what I suppose must be considered to be a relatively reasonably-priced paperback format. The second collection is of *Papers from the Fourth International Conference on Historical Linguistics*, edited by Elizabeth Closs Traugott, Rebecca Labrum and Susan

3. *English English*, Second Edition, by Norman W. Schur. Gale. pp.xxiv+332. \$28.

4. *On Explaining Linguistic Change*, by Roger Lass. Cambridge Studies in Linguistics. CUP. pp. xiii+186. £15.

5. *Readings in Linguistics, II*, ed. by Eric P. Hamp, Fred W. Householder and Robert Austerlitz. Midway reprints. UChic. pp. 395. pb £11.40.



Shepherd<sup>6</sup>. Both the editors and the publisher are to be congratulated on the remarkably prompt publication of thirty-nine papers from this 1979 conference, even if the result seems to suggest a decline in excitement and interest compared with the first conferences. But this may be due in large measure to the fact that these conferences are held biennially, which in turn may be the result of social rather than academic pressures. At the relevant points below I discuss the papers by Gerritsen, Harris, Janda and Milroy which appear in this collection.

I have brought together under this head two papers which could easily have appeared elsewhere in this section. These are: 'The Computer in the Meadhall: Standardizing Anglo-Saxon' by S.P. Cerasano (*ALLCB*, Vol. 8, pp. 111–24) and 'KIT and the Investigations of Old English Prose' by Jay A. Leavitt, J. Lawrence Mitchell and Eric Inman (*ALLCB*, Vol. 8, pp. 1–4). My sole purpose in doing this is to provide some slight indication of the increasing use and usefulness of computer programming in the study of historical linguistics and especially in the study of Old English. The paper by Cerasano presents a programme for producing standardised computer-readable Old English texts in order to facilitate textual and dialectal comparisons, whereas the paper by Leavitt, Mitchell and Inman not only describes a computer tagging program but also applies that program to an investigation of variants of *cyning* in the Parker and Laud Anglo-Saxon Chronicles. The authors unearth some evidence to suggest that the copied Peterborough annals are less homogeneous than has been thought.

Finally in this part we should note the comprehensive survey by the late Alan S.C. Ross and Ann Squires of 'The Multiple, Altered and Alternative Glosses of the Lindisfarne and Rushworth Gospels and the Durham Ritual' (*N&Q*, Vol. 225, pp. 489–95). The authors carefully distinguish between alternatives and corrections, but, as they say, 'what Aldred thought about them is harder to establish'.

### c) *History of Linguistics*

First place here must undoubtedly go to *Progress in Linguistic Historiography* edited by E.F. Konrad Koerner<sup>7</sup>, for in this book are collected some thirty papers from the International Conference on the History of the Language Sciences which was held in Ottawa in 1978. Nowadays, at least, the holding of an international conference is a major symbol of respectability, and even if linguistic historians had no need of such a symbol, it is pleasant to have recorded here a testimony to the recent growth of interest in this field of study. Naturally enough, the quality of the papers is variable, but I discuss below those papers immediately relevant to the Anglicist. Starting with work on the sixteenth century, Cesare G. Cecioni's 'Sir Thomas Smith's "De Recta et Emendata Linguae Anglicae Scriptione Dialogus" (1568)' (pp. 87–93) is one of the lighter pieces in the collection, being no more than a brief introduction

6. *Papers from the Fourth International Conference on Historical Linguistics* ed. by Elizabeth Closs Traugott, Rebecca Labrum and Susan Shepherd. Benjamins. pp. ix+437. \$44.
7. *Progress in Linguistic Historiography*, ed. by E.F. Konrad Koerner. Benjamins. pp. xiii+421. \$41.

for those unaware of one of the very first spelling reformers. There are three papers on seventeenth-century British linguists. The first of these, by Tetsuro Hayashi ('Principles of English Lexicography in the Early 17th Century', pp. 94-101), takes a quick look at the work of Cawdrey, Bullokar and Cockram, between whom, Hayashi seems to imply, there was a 'mutual dependency', which I find harder to imagine than he does. In 'The Scholastic Background to Locke's Theory of Language' (pp. 59-68) E.J. Ashworth argues that Locke was influenced by the work of the Polish Jesuit scholastic Martin Smiglecius: it is difficult to be certain whether this influence was direct or indirect. The most interesting paper in the whole collection, however, is probably David F. Cram's 'George Dalgarno on "Ars Signorum" and Wilkins' "Essay"' (pp. 113-21), which is a tantalisingly interesting account of an unpublished autobiographical treatise by Dalgarno which suggests that methodological differences may well have been the primary reason for Dalgarno's estrangement from Wilkins and his fellow-workers. An edition of the treatise is promised and must now be eagerly awaited. Two papers deal with the eighteenth century. In 'The Language of Nature: Inquiries into a Concept of 18th-Century British Linguistics' (pp. 155-73) Rüdiger Schreyer surveys both the writings of those, like Sheridan, who favoured the 'language of nature' and also, as one of their principal opponents, Dr Johnson. In 'Aspects Institutionnels et Théoriques de l'Autonomisation des Recherches Linguistiques en Grande Bretagne 1750-1800' (pp. 211-32) Patrice Bergheaud examines the gradual and hesitant development of linguistics into an independent and structured discipline during the latter half of the eighteenth century.

Moving away from these conference proceedings and back in time, W.S. Allen and C.O. Brink, in 'The Old Order and the New' (*Lingua*, Vol.50, pp. 61-100), offer an interesting account of the various orders in which cases have been presented in paradigms and the motivations which have underlain such orderings. The paper deals both with classical grammars and the tradition in modern English and continental grammars.

There are two collections of papers on medieval linguistic theory, both issued by the major publisher in this area, John Benjamins. Both collections are works of congratulation, even if the first, R.W. Hunt's *Collected Papers on the History of Grammar in the Middle Ages*, edited by Geoffrey L. Bursill-Hall<sup>8</sup>, is not a *Festschrift* but rather a reprint of seven papers by one of the few scholars interested in medieval linguistic theory before the blossoming of such studies a few years ago. The reprint is especially valuable, since most of the original papers will rarely be found, even in university libraries. The tables are neatly turned in the second collection, which is in fact a *Festschrift* for Bursill-Hall, entitled *Studies in Medieval Thought* and edited by E.F. Konrad Koerner, Hans-J. Niederehe and R.H. Robins<sup>9</sup>. Amongst the papers included in this collection are ones by Francis P. Dineen, James J. Murphy, Gabriel Nuchelmans and R.H. Robins, as well as many other distinguished scholars. Perhaps the papers are not so directly relevant to the student of English

8. *Collected Papers on the History of Grammar in the Middle Ages*, by R.W. Hunt, ed. by Geoffrey L. Bursill-Hall. Benjamins. pp. xxxvi+214. \$25.

9. *Studies in Medieval Linguistic Thought Dedicated to Geoffrey L. Bursill-Hall*, ed. by E.F. Konrad Koerner, Hans-J. Niederehe and Robert H. Robins. Benjamins. pp. vi+321. \$41.

grammar, but they will be immensely valuable to the student of the history of linguistics. It should be noted, however, that this collection is also published in *Historiographia Linguistica*, Vol.7, so readers should beware of ordering duplicate copies. Finally on the medieval period, in 'Exempla versus Ratio: a Re-appraisal of a Crisis in Renaissance Linguistics' (TPS, 1980, pp. 141-52) M.K. Read argues, in the context of G.A. Padley's recent book (cf. YW 57.23-4) that the new ideas of linguistic scholarship which are evident in the sixteenth century can be seen to have their origins in the classical humanism of the late fifteenth century.

We must now make a jump to the twentieth century, where the first work to be noted is Geoffrey Sampson's *Schools of Linguistics: Competition and Evolution*<sup>10</sup>, which traces the history of twentieth century linguistics together with a background sketch of the study of linguistics in the nineteenth century. Mr Sampson looks at all the major schools of linguistics from Saussure onwards, and it is good to find that he pays equal weight to each. The book has many other virtues too, notably that it is easy to read and does not suffer from a narrow-minded dogmatism. On the other hand, Sampson is not afraid to put forward his own point of view, and since he does so in a straightforwardly comprehensible way, the linguistic novice may well find himself persuaded to a view of linguistics which is essentially Sampson's alone. Not that that is necessarily bad – it may even be good – but perhaps the beginner ought to read some of the 'opposition' too.

Even more recent history is surveyed in Bennison Gray's 'The Impregnability of American Linguistics: an Historical Sketch' (*Lingua* Vol. 50, pp. 5-23), which is a decidedly depressing account of factionalism in American linguistics since the 1940s. Surely, however, everything is not quite so black-and-white as Gray paints it. More revealing in this respect, perhaps, is Frederick J. Newmeyer's *Linguistic Theory in America*<sup>11</sup>, which manages the unusual feat of being both scholarly and entertaining at the same time. As an account of the development of transformational grammar, this work is both lucid and unwilling to shirk discussion of even the more abstruse technical arguments, but perhaps its greatest merit lies in the fact that it shows the remarkably great extent to which human character and personality have shaped the development of the theory. It is, perhaps, too much to hope that the next time someone develops an ever more complex variant of generative grammar he or she will bear in mind human fallibilities and foibles, despite the evidence which Newmeyer presents.

#### d) *Dialectology*

There can be no doubt that in recent years the study of dialect has come to be of more and more interest to theoretical linguists. One reason for this is probably the completion of the *SED* and the publication of the *Linguistic Atlases of England and Scotland* (cf. YW 58.15, 59.22). Another reason is undoubtedly the interest aroused by the work of sociolinguists such as Labov

10. *Schools of Linguistics: Competition and Evolution*, by Geoffrey Sampson. Hutchinson. pp. 283. hb £10, pb £4.95.
11. *Linguistic Theory in America: First Quarter Century of Transformational Generative Grammar*, by Frederick J. Newmeyer. Academic. pp. xiii+281. £13.



in America and Trudgill in Great Britain. It is, therefore, not entirely surprising that two introductory works on dialectology have been published this year.

K.M. Petyt's *The Study of Dialect: an Introduction to Dialectology*<sup>12</sup> has above all the merit of being clearly written and easily understood. Like most of its companion volumes in the Language Library series, it is written for the undergraduate, but unlike many of its companions it does not eschew linguistic sophistication, but, rather, gently makes the reader aware of many of the problems which can arise. About half the book is taken up with the traditional study of dialect, where Dr Petyt is sensibly and fairly critical. The remainder of the book deals with more recent developments in dialectology, and Petyt always gives the reader an opportunity to understand why much of the traditional methodology has been rejected and why sociolinguists have taken the approach they do, outlining at the same time both the successes and the pitfalls. All in all, this is a book which can be safely and unhesitatingly recommended to the student who wishes to do some dialect work without engaging in the highest levels of theory.

*Dialectology*, by J.K. Chambers and Peter Trudgill<sup>13</sup>, is rather more theoretically-oriented than Petyt's book, and in comparison with the former there is also, as one might expect, rather less on traditional dialectology and instead a fairly heavy concentration on urban dialectology and sociolinguistic variation. Given its authors, this book is certainly authoritative and it provides a valuable and important introduction to recent work and theory. However, beginning students would be well-advised to read Petyt's book first and only then move on to this one, which makes relatively few concessions to the novice. It might be noted that both Petyt and Trudgill teach at Reading, which seems rather unfair on the rest of the country.

*Standards and Dialects in English*, edited by Timothy Shopen and Joseph M. Williams<sup>14</sup>, is a slightly misleading title for a book which is primarily intended for American schoolteachers and which is consequently most interested in the relation of dialects to Standard (American) English and the development of first language learning in teaching. The strongly didactic nature of the book would be more acceptable if one could have more faith in the various contributors, but, for example, Wayne O'Neil repeats the rather ridiculous claims made by generative phonologists with respect to English spelling, and Margaret Shackle looks for class factors in the rise of Standard English and ignores other equally important social factors.

*Dialekt und Dialektologie*, edited by Joachim Göschel, Pavle Ivić and Kurt Kehr<sup>15</sup>, contains the proceedings of yet another conference. Here there are twenty-three papers concentrating on the theoretical implications of dialect studies. It would be invidious to select particular papers for discussion, but the papers of direct interest for students of English dialects are 'Conceptualiz-

12. *The Study of Dialect: an Introduction to Dialectology*, by K.M. Petyt. The Language Library. Deutsch. pp. 236. £8.95.

13. *Dialectology*, by J.K. Chambers and Peter Trudgill. CUP. pp. xiii + 218. hb £15, pb £4.95.

14. *Standards and Dialects in English*, ed. by Timothy Shopen and Joseph M. Williams. Winthrop. pp. xxi + 218. \$14.95.

15. *Dialekt und Dialektologie*, ed. by Joachim Göschel, Pavle Ivić and Kurt Kehr (ZDL Beihefte, n.f. 26). Steiner. pp. xviii + 463. DM 78.

ing "Dialects" as Implicational Constellations rather than as Entities Bounded by Isoglossic Bundles' by Charles-James N. Bailey and 'The Role of Dialect in Urban Communication' by John J. Gumperz. There are, however, many other papers which will repay attention.

Strangely enough, I have noted no more individual articles than books this year. The earliest of the four worthy of note is Michael Korhammer's 'Alt-englische Dialekte und der Heliand' (*Anglia*, Vol. 98, pp. 85-94), which, on the basis of the restriction of several lexical items to the newly-discovered Straubinger fragment of the Old Saxon *Heliand* and the Anglian dialects of Old English, argues that the dialect divisions of Old English must stem from original continental divisions. In 'The Correspondent of West Saxon 'Cweþan' in Late Northumbrian and Rushworth One' (*NM*, Vol. 81, pp. 24-33) Alan S.C. Ross gives the distribution of the many forms of this word and suggests that any explanation must rely on phonological, morphological and syntactic criteria. A difficult paper is not helped by some confusing type-setting. Betty Hill, in 'The Middle English and Latin Versions of the *Parva Recapitulatio* of Alexander the Great' (*N&Q*, Vol. 225, pp. 4-20), publishes both versions of the late fifteenth-century English text, together with a lengthy summary of the text written in Chancery Standard. Finally here, Ossi Ihalainen's 'Relative Clauses in the Dialect of Somerset' (*NM*, Vol. 81, pp. 187-96) is a very useful discussion of dialect syntax, one area which is still too frequently neglected. Ihalainen shows that in Somerset there is a wide range of relative pronoun usage, including zero as the most common form but also other historically interesting markers such as relative pronoun+personal pronoun.

#### e) *Phonology/Morphology/Orthography*

This year there has been slightly more published in these areas than in 1979, although the difference is scarcely significant. More encouraging is the fact that much more of the material shows a greater respect for the evidence than has always been the case. If we start off with the more general works, then the first to be mentioned is Daniel A. Dinnsen's 'Phonological Rules and Phonetic Explanation' (*JL*, Vol. 16, pp. 171-91), in which Dinnsen argues that many recent attempts to provide a phonetic explanation for phonological rules fail, largely due to misconceptions about the nature of explanations. This is a useful article to read alongside the book by Roger Lass noted under b) above.

*Studies in Dependency Phonology*, edited by John M. Anderson and Colin J. Ewen<sup>16</sup>, is probably of most interest to the general linguist, but for those who wish to catch up on the theory of dependency phonology the editors have helpfully included an introduction to the theory. Among the other papers, Old English specialists may be interested in Jørgen Staun's 'Retraction of Old English [ææ] and Bifurcation of Danish [ɑ] a Dependency Characterisation' (pp. 41-60), but this, like too many other 'theoretical' essays, seems to me to fail through a lack of awareness of the full range of data. Those who are interested in understanding the reasons underlying the development of the theory of dependency phonology will find that John M. Anderson's 'On the

16. *Studies in Dependency Phonology*, ed. by John M. Anderson and Colin J. Ewen. Ludwigsburg Studies in Language and Linguistics, Vol. 4. Strauch, pp. 287. DM 16.20.

Internal Structure of Phonological Segments: Evidence from English and Its History' (*FLH*, Vol. 1, pp. 185–212) is exactly the kind of article that they are looking for. In 'Phonological and Morphological Forces in Syntagmatic Change' (*Lingua*, Vol. 51, pp. 1–16) K.I. McCalla presents statistics on the frequency of two-member final consonant clusters in the history of English and argues that clusters with very similar or very dissimilar clusters tend to be avoided.

The remainder of the phonological material can be treated chronologically, starting with Fausto Cercignani's 'Early "Umlaut" Phenomena in the Germanic Languages' (*Lg*, Vol. 56, pp. 126–36). Cercignani argues in impressive detail that the various 'Germanic' vowel assimilations, because of the different types and different degrees of implementation in each Germanic language, should be ascribed to the pre-history of individual languages, rather than to Proto-Germanic or 'North-West Germanic'.

There are three works exclusively on Old English which should be noted. Janet Bately's edition of *The Old English Orosius*<sup>17</sup> is, of course, worth noting for the important fact that it means that we now have an up-to-date edition of one of the central early West Saxon texts, but it should also be pointed out that Bately supplies a quite lengthy section on the phonology of the text. 'The Mercian Second Fronting: a Case of Rule Loss in Old English' (*LingI*, Vol. 11, pp. 47–73) by Bezalel Elan Dresher contains a highly abstract generative view of Second Fronting, which he explains as due to the loss of a synchronic role equivalent to Restoration of *a*. The article is highly intelligent, and, unlike much similar work, it is careful about the data. But the theoretical assumptions are surely dubious and there seem to be simpler, non-abstract, solutions available. Nevertheless, it's worth reading. Rather peculiarly, 'Rounding and Fronting in Old English Phonology: a Dependency Approach' (*FLH*, Vol. 1, pp. 125–137), by Charles Jones, seems to be no more than a slightly revised version of an earlier paper with a similar title, noted in YW 59.24.

As usual, there is little to report for Middle English, and the only item I have to mention is Veronica Bonebrake's *Historical Labial-Velar Changes in Germanic*<sup>18</sup>, which is a study of the shift of velars to labials in the history of English and the directly opposite change in the history of Dutch. Dr Bonebrake concentrates quite heavily on phonetic explanation, although she does recognise that sound change can have multiple causes. Very reasonably and properly, the author tries to steer a middle ground between philology and theoretical linguistics, but unfortunately in so doing she seems somehow to lose her way. The book is in fact a Ph.D. thesis, and it reads like one too.

There is rather more to report for the Early Modern and Modern periods. In 'John Hart *Vindicatus*? A Study in the Interpretation of Early Phoneticians' (*FLH*, Vol. 1, pp. 75–96) Roger Lass takes a close and revealing look at discussions of John Hart in order to show, very clearly, how our theoretical preconceptions may distort the evidence on the ground. I think that on occasion Lass is himself guilty of the faults he rightly perceives in others, but the article is nonetheless very valuable. Recently the work of sociolinguists has

17. *The Old English Orosius*, ed. by Janet Bately. EETS, Supplementary Series, Vol. 6. OUP. pp. cxix + 433. £17.

18. *Historical Labial-Velar Changes in Germanic*, by Veronica Bonebrake. AUU Vol. 29. Umeå. pp. ix + 220. SwCr. 61.75.



been of considerable help in furthering our understanding of seventeenth- and eighteenth-century sound changes, as, for example, in the paper by William Labov noted in YW 58.16–7, and two papers to be noted now continue this line of enquiry. In 'Lexical Alternation and the History of English' (Traugott *et al*<sup>6</sup>, pp. 355–62) James Milroy presents an interesting consideration of the reflexes of several early Modern English sound changes in the urban vernacular dialect of Belfast and the various social and linguistic variables which may control them. Then, in 'When is a Merger not a Merger? The MEAT/MATE problem in Present-Day English Vernacular' (EWW, Vol. 1, pp. 199–210), the same author, together with John Harris, looks at the position in working-class dialects of Belfast, where it is often claimed that the *meat* and *mate* classes have merged. But, the authors show, this is not the case; rather the two classes have overlapping realisations, and this has important ramifications both for the history of these etymological classes in English and for more general accounts of linguistic change. There is yet another look at the '*meet* – *meat* – *mate*' problem in Mieko Ogura's 'The Development of ME ē: a Case of Lexical Diffusion' (SELit, 1980, pp. 39–57), which relies primarily on rhyme evidence and suffers greatly from having no reference to the work of Michael Samuels and little reference to the work of Labov.

We can now move on to morphology and start once again in the Germanic period. In 'Reduplicating Verbs in North-West Germanic' (Lingua, Vol. 52, pp. 89–123) Joseph B. Voyles argues that in Gothic stress fell on the root of such verbs, but that in North-West Germanic the prominence was shifted to the prefix at a very early stage. Voyles then suggests that various factors such as Henning Andersen's abduction principle and surface phonetic constraints are crucial in considering the later prefixes of these verbs.

The brevity of Dorothy M. Horgan's note on 'Patterns of Variation and Interchangeability in Some Old English Prefixes' (NM, Vol. 81, pp. 127–30) should not be allowed to conceal its interest. Here Dr Horgan demonstrates the changing status of prefixes in Old English as exemplified in early manuscripts of the *Pastoral Care* and then in later copies, and she is convincing in arguing that changes are deliberate and reflect the altered role of prefixes of whatever historical source. In 'Analogy as a Source of Morphological Complexity' (FLH, Vol. 1, pp. 276–84) Richard M. Hogg considers two rather peculiar analogical phenomena, one concerning *i*-declension nouns, the other concerning present tense inflections of the *verba contracta*.

For later periods of the language there are two papers to note. The first is 'Middle English *Hogt*' (NM, Vol. 81, pp. 258–9), in which Olof Arngart suggests that this form in *Genesis and Exodus* may be a blend of *hoten* and *heght*, with the meaning 'summoned'. Richard D. Janda, in 'On the Decline of Declensional Systems' (Traugott *et al*<sup>6</sup>, pp. 243–52) argues that 's is a phrase-final enclitic rather than a nominal inflection and that this shift from earlier English is due to a reanalysis of the inflection as unstressed *his*. The problems are rather skated over.

There is never very much to report for orthography, and 1980 does not break this rule. But there is another good paper by Dorothy M. Horgan to report, namely 'Old English Orthography: a Short Contribution' (ES, Vol. 61, pp. 285–9). Here Dr Horgan follows up the kind of study of spelling systems which has been advocated for Middle English by Angus McIntosh and, by way of an initial contribution, she does the same for one Old English text. This must

be a fruitful field of endeavour which could contribute much to our knowledge of Old English. F.H. Brengelman, in 'Orthoepists, Printers, and the Rationalization of English Spelling' (*JEGP*, Vol. 79, pp. 332–54) argues that the major contribution to the standardisation and regularisation of English spelling in the seventeenth century came from orthoepists and spelling reformers, rather than from printers.

#### f) *Syntax*

There is rather less to report on syntax this year than in 1979, which, I suspect, may be because of, rather than in spite of, the major work produced by David Lightfoot last year (*cf.* YW 60.30–1). It is very probable that that book is taking some time to digest. Of the general works, most still deal with syntactic typology, although it is interesting to note that such an approach is no longer so often thought of as a panacea for all problems of historical syntax. The most impressive article here is John Hawkins' 'On Implicational and Distributional Universals of Word Order' (*JL*, Vol. 16, pp. 193–235) which provides, using Greenberg's original data, a considerable refinement of Greenberg's universals of word order. Among other interesting conclusions, Hawkins suggests that the basic typological split is between prepositional and postpositional languages, rather than being related to the position of the verb. In 'The Priorities and Pitfalls of Syntactic Reconstruction' (*FLH*, Vol. 1, pp. 19–40) Lyle Campbell and Marianne Mithun provide a justified criticism of attempts at syntactic reconstruction by use of word-order typologies, suggesting instead that a holistic approach to grammatical systems is necessary if we are to achieve any measure of success. I have only just seen *Linguistic Reconstruction and Indo-European Syntax*, edited by Paolo Ramat<sup>19</sup>, which includes papers by Henry M. Hoenigswald, Nigel Vincent, Winfred P. Lehmann and David W. Lightfoot, but a quick glance suggests that here too is to be found an increasing scepticism about the use of word-order typologies in syntactic reconstruction. For those interested in such typologies, however, Marinel Gerritsen, in 'An Analysis of the Rise of SOV Patterns in Dutch' (Traugott *et al.*<sup>6</sup>, pp. 123–36) offers some useful material on the contrasting changes in word-order patterns in English and Dutch.

One reaction to David Lightfoot's work is to be found in Paul A. Bennett's 'English Passives: a Study of Syntactic Change and Relational Grammar' (*Lingua*, Vol. 51, pp. 101–114), which argues that relational grammar (primarily associated with Paul Postal) gives a more adequate account of the development of English passives than is given in Lightfoot's work and that in any case Lightfoot fails crucially to take proper account of the data. A further general study is Peter Erdmann's 'On the History of Subject Contact-Clauses in English' (*FLH*, Vol. 1, pp. 139–70), in which Erdmann suggests that the history of such clauses can be properly understood only in terms of discourse functions, most especially foregrounding. A paper which is usefully read in conjunction with the above is 'Grammatical Peculiarities of the Contact-Clause in Early Modern English' (*FLH*, Vol. 1, pp. 171–84), in which Ruta

19. *Linguistic Reconstruction and Indo-European Syntax*, ed. by Paolo Ramat. Benjamins. pp. vii + 236. \$28.



Nugucka examines fourteenth- and fifteenth-century usage, especially where the sentence is introduced by *there*.

Turning now to the more historically-restricted works, in 'The Dangers of Disguise: Old English Texts in Modern English Punctuation' (*RES*, Vol.124, pp. 385–413) Bruce Mitchell shows, with a multiplicity of examples, how (in different ways) the imposition of modern punctuation onto Old English texts can distort our reading of both prose and poetry, and he makes several suggestions as to how modern editors might respect and annotate the original punctuation, not all, I fear, of an equally practical nature. The problem remains. By using statistical analysis, Mark Faraci in 'The Modally Marked Form in Old English Subordinate Clauses: a Structure Signal' (*NM*, Vol.81, pp. 378–84) argues that the primary function of the subjunctive in subordinate noun clauses is to mark the subordination rather than to indicate that the clause is merely a report. The paper is interesting enough to require a longer look. The combination of theoretical sophistication with a wide knowledge of the data is a *rara avis*, but perhaps Cynthia L. Allen's discussion of *WH*-Movement in Old English in 'Movement and Deletion in Old English' (*LingI*, Vol. 11, pp. 261–323) can lay claim to being one such example. Certainly, although the paper will be too theoretically-oriented for many readers, it stands out amongst generative treatments of syntactic change. In 'Whether in Old English' (*LingI*, Vol.11, pp.789–93) the same writer suggests that lack of subject-verb inversion after *hwæþer* is because it is a complementiser, and she claims that inversion does occur when it is a question word (like *which*).

For later periods of the language there are only two papers to note, neither of which, alas, is of great interest. The pitfalls of generative syntax are rather well displayed by Osamu Koma in 'Diachronic Syntax of the Gerund in English and the X-Bar Theory' (*SELit*, 1980, pp. 59–76) when the writer attributes, quite unconvincingly, changes in types of gerundial construction to purely technical causes. And 'On the Loss of a Rule of Syntax' (Traugott *et. al.*<sup>6</sup>, pp.165–71) by Alice Harris is a rather trivial paper on the loss of impersonal verb constructions in which the writer remains blissfully unaware of the difficulties of her very limited data.

#### g) *Vocabulary*

By far the most important work published in 1980 in this area is not a dictionary nor even a book, rather it is *A Microfiche Concordance to Old English*, edited by Richard L. Venezky and Antoinette Di Paolo Healey<sup>20</sup>. This is the first substantial fruit of the Dictionary of Old English project at Toronto under the leadership of Angus Cameron, and the first point that must be made is that everyone concerned has to be congratulated on the production of this concordance at approximately the promised date. I understand that the project workers are worried by the fact that they are several months behind schedule; on my reckoning this means, for this kind of project, that they are in fact several years ahead of schedule. The second point to be made concerns the size of this work – there are approximately four hundred fiche cards, each

20. *A Microfiche Concordance to Old English*, ed. by Richard L. Venezky and Antoinette Di Paolo Healey. UDel; UTor. C\$ 100 (individuals), C\$ 120 (institutions).

reproducing 312 pages of text, making a total of near enough 125,000 pages if my calculator is correct. Not unconnected with this is the third point, that the price of one hundred dollars is even below the level of a bargain basement. If I now go on to talk about the limitations of this concordance, I do so only because I take it for granted that everyone will recognise its excellence: alpha plus rather than a straight alpha. The concordance is unlemmatised, that is, headings refer to individual spellings and hence homographs are classed together whilst variant spellings and inflexional forms are taken separately. Each entry is given a context of a major syntactic unit, normally a sentence, which luxury can only be applauded. On the other hand, for reasons of economy the most frequent function words have been omitted except for an indication of their frequency, which will no doubt be regretted by syntacticians, although they need have patience for only a few years. Another point which betrays the lexicographer at work is the regular omission of variant readings; for example, there are few citations from the Cotton manuscript of the *Cura Pastoralis*. One other irritation has to be mentioned, which is that the short titles of Old English texts have yet again been amended. But this is the most important contribution to Old English scholarship in years. Do rush out and order one (although it will take three or four months for a copy to be made for you).

In the meantime, the *Middle English Dictionary*, edited by Sherman M. Kuhn<sup>21</sup>, continues to publish fascicles in its more prosaic, non-computerised, fashion, this year taking us half-way through the letter *O*. Regrettably, the *Dictionary of the Older Scots Tongue* has run into major financial difficulties, and it looks as if we shall have to wait some time before we find out about those words later in the alphabet than *Pavilion* (see YW 58.19).

The popularity of Jean Brandford's *A Dictionary of South African English*, noted in YW 59.28, is evidenced by the appearance of a new, enlarged edition<sup>22</sup>, hard on the heels of the original 1978 edition. This new edition contains over 450 new entries and about three hundred improved entries. The only other contemporary dictionary to be mentioned is *Picturesque Expressions: a Thematic Dictionary*, edited by Laurence Urdang and Nancy LaRoche<sup>23</sup>, which is a dictionary of over three thousand figurative expressions arranged in a thesaurus-like manner, with some discussion of their origin and history. The commentary, however, is an unfortunate mixture of scholarship and folksiness which quickly sends the reader scurrying to the OED in search of accuracy. But it is a potent reminder of our fondness for clichés. One I missed was 'to go like a bomb', which would have been a good test of the editors' approach to divided usage.

Moving from the practice to the history of lexicography, the first work to mention is Johan Kerling's *Chaucer in Early English Dictionaries*<sup>24</sup> which had

21. *Middle English Dictionary*, ed. by Sherman M. Kuhn. UMich. Part 01, *O-Oinonette*. pp. 1 – 128. £3.50.

22. *A Dictionary of South African English*, New Enlarged Edition, by Jean Brandford. OUP. pp. xxi + 361.

23. *Picturesque Expressions: a Thematic Dictionary*, ed. by Laurence Urdang and Nancy LaRoche. Gale pp. viii+408. \$35.

24. *Chaucer in Early English Dictionaries*, by Johan Kerling. Germanic and Anglistic Studies of the University of Leiden, Vol.18. Nijhoff, 1979. pp.xv+360. Dfl.60.

not yet come to hand last year (*cf.* YW 60.39). This is not so much a study of Chaucerian words in the early dictionaries as a study of the 'old word tradition' in dictionaries before Johnson's. Kerling sees the earliest dictionaries as being heavily reliant on the Chaucer glossaries of Thomas Spcght and the most important developments in later stages as stemming from the *Etymologicon* of Stephen Skinner, who, Kerling believes, may have some kind of claim to producing the first small dictionary of Middle English. The book has been extremely well researched and it is fully documented; indeed, Kerling is able to show new sources for several dictionaries. Doubtless this will be a valuable contribution to the history of English lexicography.

Rather parallel to Kerling's work is Jürgen Schäfer's 'Elizabethan Glossaries: a Computer-Assisted Study of the Beginnings of English Lexicography' (*ALLCB*, Vol. 8, pp. 36–41), which describes a project to evaluate more fully the original contribution of 'hard-word' dictionary makers up to 1640. The same writer has also produced *Documentation in the Oxford English Dictionary: Shakespeare and Nashe as Test Cases*<sup>25</sup>, which I look forward to seeing in due course. Philip Hines Jr, in 'George Mason's *Supplement to Johnson's Dictionary* in Manuscript' (*N&Q*, Vol. 225, pp. 50–5), compares the manuscript in the Folger Shakespeare Library with the published work and reviews the writings of one of Johnson's most ferocious critics.

The only interpretive study which I have noted this year is 'Old English *Sele*' (*Neophilologus*, Vol. 64, pp. 114–20), in which C.H. de Roo argues that the basic meaning of *sele* is 'abode, dwelling' rather than 'hall'.

In contrast, there is good haul of material on word-formation. In '“To Make Merry”: Notes on the Origin and Meaning of the Idiomatic Expression “To Make Merry” in Middle English' (*NM*, Vol. 81, pp. 34–41) Saara Nevanlinna offers a further possible origin of this phrase to supplement the two currently accepted. The remainder of the more theoretical work in this area concerns Modern English, starting off with John Algeo's 'Where Do All the New Words Come From?' (*AS*, Vol. 55, pp. 264–77), which is a study of the sources of words entering common vocabulary in the decade 1963–72. The paper manages to be both long-winded and entertaining, an unusual combination, but Algeo's statistics are useful, especially in confirming further the relative unimportance of borrowing in recent English. One particular type of word-formation is studied in 'Infixing and Interposing in English' (*AS*, Vol. 55 pp. 163–83), James B. McMillan's survey of lexical infixing of the type *abso-bloody-lutely*. Strangely, even given the journal in which the paper is published, there is no mention of Australian English. Arthur Lewis Caso, in 'The Production of New Scientific Terms' (*AS*, Vol. 55, pp. 101–11), presents a short study of the ways in which new scientific terms – one of the most productive sources of new vocabulary this century – are formed.

Aside from the usual antedatings and additions to OED, there are a number of papers of special interest to students of neologisms. In 'Underworld Language in the Eighteenth Century: an Unnoticed Source' (*N&Q*, Vol. 225, pp. 65–6) Viktor Link reprints a useful extract of thieves' slang with annotations by the original author, Theophilus Johnson; J.N. Waddell, in 'Fanny Burney's Contribution to English Vocabulary' (*NM*, Vol. 81, pp. 260–263),

25. *Documentation in the Oxford English Dictionary: Shakespeare and Nashe as Test Cases*, by Jürgen Schäfer. OUP. pp. 186. £11.



exemplifies Fanny Burney's considerable achievements as a neologiser; grammarians may find Fred R. Shapiro's 'Philological Coinages of Peter Du Ponceau' (*N&Q*, Vol. 225, pp. 354-5) especially interesting for its antedating of the terms *analytic* and *synthetic* to 1819; and Philip C. Kolin exemplifies a considerable range of word-formation types in a restricted semantic field in 'More Nursing Terms' (*AS*, Vol. 55, pp. 46-53).

Large collections of antedatings to either MED or OED are to be found in: Edward Wilson, 'Two Unpublished Fifteenth-Century Poems from Lincoln College, Oxford, MS Lat. 141' (*N&Q*, Vol. 225, pp. 21-6); G. Chowdharay-Best, 'O.E.D. Antedatings from the English Works of John Selden' (*N&Q*, Vol. 225, pp. 352-4); J.N. Waddell, 'Additions to O.E.D. from the Writings of Fanny Burney' (*N&Q*, Vol. 225, pp. 27-32). Smaller collections are to be found in: Klaus Bitterling, 'Three Middle English Ghost-Forms of Names for Precious Stones' (*N&Q*, Vol. 225, p. 495), which in fact corrects MED; Jane Bellfield, 'Antedatings for O.E.D. from *Tarltons News Out Of Purgatorie* (1590)' (*N&Q*, Vol. 225, pp. 112-3); Ian Campbell Ross, 'Antedatings and an Addition to O.E.D.' (*N&Q*, Vol. 225, pp. 26-7); Fred R. Shapiro, 'Antedatings of *Folk-Compounds* in O.E.D. and Its Supplement' (*N&Q*, Vol. 225, pp. 534-6).

Finally, because of the irregular publication of *American Speech* in the last few years, a situation now happily rectified, it may be worth reminding readers of 'Among the New Words' (*AS*, Vol. 55, pp. 54-9, 112-8) by I. Willis Russell and Mary Gray Porter, which is a regular feature of this journal and which is an invaluable guide to the latest neologisms on the other side of the Atlantic.

#### h) *Onomastics*

The annual bibliographies in *Nomina* once again provide a handy and up-to-date guide to recent work in this year. Under 'Research and Publications in Preparation' (Vol. 4, pp. 3-4) nineteen items are listed, whilst 111 items are listed under the rubric 'Some Recent and Forthcoming Publications' (Vol. 4, pp. 5-11). This is a very healthy state of affairs, not noticeably different from that reported in 1979.

However, if my own reading is any guide, the study of personal names, as opposed to place-names, is rather in the doldrums, for I have only two items to report. Of these, the paperback edition of P.H. Reaney's *The Origin of English Surnames*<sup>26</sup> is an uncorrected version of the 1967 edition, which is rather unfortunate given the changes in the field of onomastics since then, and Francis P. Magoun Jr's 'The Surname "Peabody"' (*NM*, Vol. 81, p. 65) is no more than a brief note. Since both these scholars are no longer with us, it is to be hoped that there are others in the wings ready and willing to take up the study.

The most important work in place-name study this year is undoubtedly 'The Meaning and Significance of Old English *walh* in English Place-Names' (*JEPNS*, Vol. 12, pp. 1-46) by Kenneth Cameron. Professor Cameron's conclusions are that the element *walh* in all probability always denoted 'Briton, Welshman', that its use belonged to an early stratum of English name-giving, although continuing at least until the eighth century, and that it was often used

26. *The Origin of English Surnames*, by P.H. Reaney. RKP. pp. xix+415. pb £3.75.



for settlements on the periphery of major Anglo-Saxon settlements. There is an appendix by Malcolm Todd on the archaeological significance of such names and one by John Insley on the continental evidence. Work in Scotland on place-names has, for fairly obvious reasons, always lagged behind work in England, but at least Ian Fraser, in 'The Scottish Place-Name Survey: Recording Place-Names from Oral Tradition' (*ScLJ(S)*, Vol. 12, pp. 19–24) offers a report on the progress of the survey, especially with respect to the collection of field-names.

The major event in onomastic studies in 1979 was the publication of the book by A.L.F. Rivet and Colin Smith on the place-names of Roman Britain (*cf.* YW 60.38). Now Colin Smith follows this work up with 'The Survival of Romano-British Toponymy' (*Nomina*, Vol. 4, pp. 27–40), where he argues that the survival of Romano-British names may be more common than Anglicists and Germanicists have supposed, and he further shows some of the perils and pitfalls in the study of such names, often created by the rather haphazard and chaotic naming processes employed by the Anglo-Saxon invaders. The same theoretical point is made by Richard A. Coates when he suggests a Celtic etymon for a Surrey place-name in 'Methodological Reflexions on Leatherhead' (*JEPNS*, Vol. 12, pp. 70–4).

A further paper by Richard A. Coates is 'A Phonological Problem in Sussex Placenames' (*BN*, Vol. 15, pp. 299–318), where he investigates some two-element place-names which have unexpected primary stress on the second element, and another general paper is 'Common Gaelic *áirge*, Old Scandinavian *ærgi* or *erg*?' (*Nomina*, Vol. 4, pp. 67–74) in which Gillian Fellows Jensen suggests that the place-name element *erg* is not a true Norse loan, but from Common Gaelic *áirge*, which was adopted by Scandinavian settlers.

There are three articles to note on the etymology of individual names. Michael J. Swanton's 'Middle English "Leteworthi": an Unnoticed Tenement-Descriptor' (*Nomina*, Vol. 4, pp. 75–7) is a short note on a landholding term found in Sidmouth, including a suggestion on its origin. In 'The Etymology of the First Element of Woodsford, Dorset' (*JEPNS*, Vol. 12, pp. 59–65) John Insley suggests that the element probably comes from an Old English personal name *\*Weorda*, the later forms being due to folk etymology. Finally, in 'The Hundred-Name Wayland' (*JEPNS*, Vol. 12, pp. 54–8) Olof Arngart, on the basis of a comparison with structurally similar forms in the East Midlands, argues that the first element of this Norfolk name must be a personal name.

#### i) *Stylistics*

Leonhard Ipka's 'Die Analyse Englischer Texte aus Linguistischer und Pragmatischer Sicht' (*Anglia*, Vol. 98, pp. 293–318) is a good, broad-ranging survey of pragmatics and text linguistics which, however, will probably be more useful to the German than the English reader, since if the latter knows enough German to read this article easily he will probably find little new material. Nevertheless, it is a welcome introductory article. The other general article on stylistics which is worthy of note is 'The Notion of Style' (*Lang&S*, Vol. 13, pp. 35–54), in which William O. Hendricks criticises Richard Ohmann's generative and speech-act stylistics and advocates a return to the style-types of traditional stylistics.

A new volume in Methuen's *New Accents Series* is Susan Basnett-McGuire's *Translation Studies*<sup>27</sup>. This brief introduction to translation theory contains two major parts: an outline history of translation studies, which may be too brief to be really useful; and a much more helpful and interesting discussion of the specific problems and issues in translating poetry, prose and drama. Not unexpectedly, given the nature of the series, there is a strong bias towards structuralist and semiotic theory, but it is clearly enough presented, and the student who wishes to study literary translation could easily profit from the second part of this book, especially if the Marxist trimmings, in any case unnecessary, are ignored.

We may now move on to chronologically-restricted studies, starting with the Old English period, where two major works of interest have appeared. In *Linguistic Means of Determining the Date of Old English Literary Texts* Ashley Crandell Amos<sup>28</sup> considers the value of various proposed linguistic tests for determining the date of Old English poems. In doing this she covers phonological tests, such as syncope and apocope and loss of *h*, syntactic tests, such as those Lichtenfeld proposed for the definite article and the weak adjective, lexical tests such as Schabram's study of the *superbia* group, and also stylistic tests. By and large her conclusions are negative, for few of the tests can stand up to the rigorous scrutiny given by Dr Amos, but the book has positive virtues too, most especially the careful and useful collection and analysis of the relevant data. Dr Amos does a good job of sorting out the wheat from the chaff, and it is scarcely her fault that there is so much of the latter. Indeed, we should be grateful to her for pointing this out. The other work to be mentioned here is Malcolm R. Godden's 'Ælfric's Changing Vocabulary' (*ES*, Vol. 61, pp. 206–23), in which he shows how Ælfric's choice of vocabulary changed considerably during his working life. Some changes may have been due to a simple change of preference between synonyms, others may reflect subtle semantic differences, whilst others may be traceable to changes in the language as a whole. But, as Godden says, in a fairly direct parallel to Amos' conclusion, whatever the reasons, the very fact of such changes makes the identification of writers by their vocabulary a task fraught with difficulties.

Three papers by David A. Lawton constitute the major contribution to the study of literary language in the Middle English period during 1980. Perhaps the most important of these is 'Middle English Unrhymed Alliterative Poetry and the *South English Legendary*' (*ES*, Vol. 61, pp. 390–6), in which he provocatively argues that the alexandrine-septenary form of that poem is a major element contributing to the alliterative revival of the fourteenth century. In 'Larger Patterns of Syntax in Middle English Unrhymed Alliterative Verse' (*Neophilologus*, Vol. 64, pp. 604–18) Lawton suggests that syntactic formulae in such verse are essentially small-scale and 'local' and that extensive periodicity is a fairly certain sign of Latinate influence, whilst in 'The Destruction of Troy as Translation from Latin Prose: Aspects of Form and Style' (*SN* Vol. 52, pp. 259–70) the same writer considers the problems facing and solutions made by a competent composer of alliterative verse when translating a Latin prose

27. *Translation Studies*, by Susan Basnett-McGuire. New Accents Series. Methuen. pp. xii+159. hb £6.50, pb £2.95.

28. *Linguistic Means of Determining the Dates of Old English Literary Texts*, by Ashley Crandell Amos. Medieval Academy Books, Vol.90. MAA. pp. xiii+210. \$20.

source. Myra Stokes, in 'Recurring Rhymes in Troilus and Criseyde' (*SN*, Vol. 52, pp. 287-97) suggests that repeated instances of rhyming pairs, e.g. *trouthe* and *routhe*, may be more than formulaic, also being designed to reflect the meaning of the poem as it evolves.

Much like the Middle English period, the study of literary language in the Early Modern period is dependent this year on the work of one scholar. 'William Tyndale's Pentateuch: Its Relation to Luther's German Bible and the Hebrew Original' (*RenQ*, Vol. 33, pp. 351-85) by Gerald Hammond is a full study of Tyndale's translation in which Dr Hammond shows that although Tyndale was often reliant on Luther's translation he brought to his own translation both an independence of mind and a quite sophisticated knowledge of the Hebrew original. In 'The Evolution of English Bible Narrative: a Study of Tyndale's Translation Methods in the Book of Genesis' (*ES*, Vol. 61, pp. 104-18), the same writer further shows that, apart from his willingness to translate independently in the light of the actual Hebrew, Tyndale's main sources were Luther and Pagninus, and that he relied scarcely at all on either the Vulgate or Wyclif.

Moving on to the Modern period, Ralf Norrman, in 'End-Linking as an Intensity-Creating Device in the Dialogue of Henry James' *The Golden Bowl*' (*ES*, Vol. 61, pp. 236-51), studies the device by which a linguistic element at the end of one syntactic unit may be repeated at the beginning of the next unit, thus linking the two units together to create in the dialogue 'a sort of dialect of discovery'. Yet another stylistic analysis of this line, in which the writer claims to introduce aesthetic concerns into the analysis, is '“he danced his did”: an Analysis' (*JL*, Vol. 16, pp. 245-62) by Richard Cureton. Nevertheless, he scarcely demonstrates the literary value of the line [*sic*], as he appears to think he does.

The only paper on metrics which I have to report is Marshall L. Harvey's 'A Reconciliation between Two Current Approaches to Metrics' (*Lang&S*, Vol. 13, pp. 64-76), which is an attempt to bring together the generative theories of Halle and Keyser on the one hand and Kiparsky on the other. This is perhaps less interesting than the observation that 'metrical' *versus* 'unmetrical' scarcely parallels 'grammatical' *versus* 'ungrammatical', although even that will not be news to those who have remained sceptical about generative metrics.

## Section II

Given the growth of specialised areas of study with linguistics and the development of combined disciplines, such as neurolinguistics and sociolinguistics, the absence of authoritative bibliographies pertaining to these specialisms remains problematic. However, one item of this type which is noted, but which regrettably has so far been unobtainable, is *Semantics: A Bibliography*<sup>29</sup> compiled by W. Terence Gordon and containing 3,330 items. Rather more peripheral, from the point of view of YW readers, is *A Select Bibliography of Error Analysis and Interlanguage Studies*<sup>30</sup>. This collection is mainly of interest

29. *Semantics: A Bibliography*, by W. Terence Gordon. Scarecrow. pp. xiv + 307. \$16.50, £11.55.

30. *A Select Bibliography of Error Analysis and Interlanguage Studies*, by Rolf Palmberg. AAAH. pp. v + 82.



to TESL and TEFL students, as is *Language Teaching and Linguistics: Abstracts*<sup>31</sup>. *Language and Language Behaviour: Abstracts*<sup>32</sup> covers both theoretical and applied linguistics and is therefore more central to the topics covered in this section.

Once again it seems appropriate to include here two items produced in France and Germany respectively. Both *Bulletin Signalétique*<sup>33</sup> and *Bibliographie Linguistischer Literatur*<sup>34</sup> can be difficult to obtain, especially in those libraries seeking to cut costs by limiting overseas publications. However, they are both useful sources. *Lingua*<sup>35</sup> continues to produce its regular 'Survey of Books' providing clear, up-to-date and straightforward entries. Lists of theses, such as *Dissertation Abstracts International*<sup>36</sup>, *American Doctoral Dissertations*<sup>37</sup> and *Index to Theses*<sup>38</sup> can provide a useful hunting ground, although the sceptical may wish to wait for specialised publications, such as those of the 'Outstanding Dissertations Series', published by Indiana University Linguistics Club.

This year has seen the publication of a new dictionary covering linguistics and phonetics<sup>39</sup>. Certainly the well-thumbed copies of existing dictionaries, such as those compiled by Hartmann and Stork<sup>40</sup> and Pei<sup>41</sup> which can be found on library shelves, testify to the difficulties experienced by many students in trying to cope with the ever-increasing terminology of linguistics. Appropriately, the compiler of this new dictionary, David Crystal, quotes Bolinger's comment that 'one sign of immaturity (in a science) is the endless flow of terminology': one can only hope that linguistics will soon come of age.

While stressing the need for a 'comprehensive lexicographical survey, on historical principles, of twentieth-century terminology in linguistics', Crystal indicates that the requirements of such an exercise – academic expertise, time, physical resources and finance – are difficult to achieve simultaneously. The present volume is an attempt to meet a declared need pending 'the fuller academic evaluation of the subject's terminology which one day may come'. Crystal's intended audience consists primarily of those whose primary subject is not linguistics, but for whom an understanding of linguistics may be essential to the efficient exercise of their profession: obvious examples are speech therapists and foreign language teachers. The dictionary also aims to cater for those within other academic disciplines, such as psychology, sociology, philosophy and literary criticism for whom access to linguistic terminology,

31. *Language Teaching and Linguistics: Abstracts*, Vol. 14. CUP.

32. *Language and Language Behavior: Abstracts*, Vol. 14. SIA.

33. *Bulletin Signalétique: Sciences du Langage*, Vol. XXXIII. CDSH.

34. *Bibliographie Linguistischer Literatur: Bibliographie zur Allgemeinen Linguistik und zur Anglistischen, Germanistischen und Romanistischen Linguistik*. Klostermann.

35. *Lingua*, Vols. 50, 51 & 52. NHPC.

36. *Dissertation Abstracts International (A) The Humanities and Social Sciences*. UMI.

37. *American Doctoral Dissertations*. UMI.

38. *Index to Theses*, ed by G.M. Paterson and J.E. Hardy. Aslib.

39. *A First Dictionary of Linguistics and Phonetics*, by David Crystal. The Language Library. Deutsch. pp. 390. hb £12, pb £4.95.

40. *Dictionary of Language and Linguistics*, by R.R.K. Hartmann and F.C. Stork. ASP, 1972. pp. xviii + 302. hb £16.20, pb £9.70.

41. *Glossary of Linguistic Terminology*, by Mario Pei. ColU, 1966. pp. xvi + 299.



and thereby linguistic issues, is increasingly important. The nature of the intended audience encourages an approach which is not strictly that of the dictionary maker. Crystal develops a discursive rather than a definitional style, using illustrative examples, references to the historical development of the term and generally providing the reader with a context in which to interpret the item. There is little doubt that this approach is far more useful than over-concise definitions provided in earlier works.

Dictionaries of any kind are easy targets for reviewers: there are always items which one would like to see included but which have been omitted, entries which, to the specialist, fail to do justice to the concepts involved and items whose presence seems unnecessary or even whimsical. This dictionary is no exception and linguistics would no doubt be in a very sorry state if there was absolute unanimity on all entries. However, David Crystal has done a remarkable job. The coverage is wide, including terms from the central linguistic theories such as generative grammar, generative semantics and Montague grammar, yet avoiding the pitfall of attempting to cover all new, and possibly temporary, enthusiasms. Thus while terms from well-established, though still controversial theories, find a place here, less stable theories such as co-representational grammar and equational grammar do not appear. Relational grammar, which may be said to occupy a middle position, is given an entry. Of course, simply because the entries are so clear and helpful, it is rather frustrating to find that less obvious items such as 'island phenomena', 'opaque contexts' and 'other world semantics' are omitted. Within the entries, Crystal gives references to specific bibliographical material. The books referred to tend to be secondary sources, for example introductory textbooks or surveys of particular topics, such as morphology, phonological theory and sociolinguistics. Again the decision to avoid original sources is understandable as this would have led to an unwieldy bibliography which no doubt would have proved more than daunting to the beginner. Finally it should be said that despite the title – 'a first dictionary . . .', this volume has ample to offer to the more experienced student of linguistics: most of us have a blind spot or two and this dictionary can help in the process of demystification. It is to be hoped that Professor Crystal will now move on to the production of a second dictionary aimed at encouraging more people to dabble in the rather more esoteric realms of linguistic theory. It is good to see that a paperback edition of this volume is also being produced. This year also sees the publication of *Encyclopedic Dictionary of the Sciences of Language*<sup>42</sup>, first published in French in 1972. So far this has been unobtainable for review.

Turning now to several books of interest to a relatively wide audience beyond the sphere of professional linguistics, we note another book edited by David Crystal. This time it is another language enthusiast, or 'addict', as he once described himself, who takes pride of place. *Eric Partridge: In His Own Words*<sup>43</sup> is a collection of articles from Partridge's numerous works such as *Words Words Words*, *A Charm of Words*, *A Dictionary of Forces Slang 1939–1945* and *A Dictionary of Catch Phrases*. (Full references can be found

42. *Encyclopedic Dictionary of the Sciences of Language*, by Oswald Ducrot. Blackwell, pp. 396. £15. (Translation of *Dictionnaire Encyclopédique des Sciences du Langage*. Paris: Editions du Seuil. 1972.)

43. *Eric Partridge: In His Own Words*, ed. by David Crystal. Deutsch, pp. 251. £7.50.

in the volume cited.) The volume also includes comments and reminiscences from Ralph Elliott, Randolph Quirk, Anthony Burgess and Winston Graham. As Quirk notes, while few libraries are without at least some of his books, 'he is little read – and is least read (and perhaps always has been) by those most concerned with the direction of language studies'. The latter point is perhaps unsurprising when we hear of Partridge's anti-scientific view of language studies. One cannot help feeling that both sides have lost out through this lack of communication. Partridge reveals an excitement about words, a fascination which persisted despite his recognition, following Dr Johnson, that the writer of dictionaries is 'a harmless drudge'. Whether Partridge would have been able to retain this almost naive enthusiasm had he entered the mainstream world of linguistics, we will now never know. Although we can blame him for his idiosyncratic, sometimes tantalising approach to words and origins, it is this very individualism which makes his work so readable. It will do linguists no harm, and perhaps a lot of good, to peruse this little volume. If nothing else, it will illustrate how much yet needs to be done in the sphere of lexicography.

Dwight Bolinger is both highly respected within linguistics circles and a populariser in the best sense. *Language the Loaded Weapon*<sup>44</sup> is very much concerned with the gap between the professional linguist and the shamans, those who feel free to comment, criticise, complain and advise about the use of language. 'Shamans' suggests Bolinger 'should get together with linguists, but BRINGING them together will not be easy'. His book is an attempt to do this and it is not always easy. It is almost too discursive, rich in examples, wide in scope, possibly too unstructured, especially for the shamans. Yet almost every paragraph could provide a basis of a thesis – or an argument. His references move from articles on linguistics to the Dick Cavett Show, newspapers, articles, radio programmes and the *Reader's Digest*.

Bolinger is also a contributor to what I am tempted to call an 'up-market' volume, although I recognise that many of the contributors would shudder at the term. *The State of the Language*<sup>45</sup> has a rather grand, though not wholly accurate title. We are concerned here as much with the contributors' own preoccupations and obsessions concerning language as with any objective analysis of the state of the English language today. Other than Randolph Quirk and Dwight Bolinger, there are few in this volume who can claim any close contact or involvement in linguistics as an academic discipline. Yet most of the contributors are closely involved with language, either as writers themselves or as people involved in making judgements about the language of others. Several of the contributions are predictable, most notably that of Kingsley Amis who gives us yet more observations on 'flaunt'/'flout' and 'hopefully'. However, with over sixty contributors offering almost as many perspectives, there is plenty here to provoke, amuse and enjoy. Enoch Powell talks of the language of politics, Edmund White of the language of homosexuality, Angela Carter of the language of the sisterhood and David Lodge of the language of California and there is also a protest poem by Vernon Scannell on the loss of that 'small innocence', the word 'gay':

44. *Language – The Loaded Weapon: The Use and Abuse of Language Today*, by Dwight Bolinger. Longman. pp. ix+214. hb US \$25, pb US \$12.50.

45. *The State of the Language*, ed. by Leonard Michaels and Christopher Ricks. UCal. pp. xii+609. £7.95.

'It was a good word once, a little sparkler  
Simple, innocent even, like a hedgerow flower,  
And irreplaceable . . .'

It is fascinating to speculate on the kind of volume which would be produced by a group of sixty linguists, given the same title and the same amount of space.

*Language and Language Use*<sup>46</sup> is also a collection of essays or articles, most previously published, but aimed at the beginning student rather than the educated layman. The book is intended as a reader to accompany the Open University language course: *Language in Use*. However, like other Open University material it is likely to have wider appeal and could well serve as an introductory reader in colleges and universities. There are five sections: Language and Language Variation; Social Aspects of Language; Language Learning and Teaching; Language and Literature and Talk and Text. Contributors include Susan Ervin-Tripp, Joshua Fishman, Eve Clark, Michael Halliday, Claude Levi-Strauss and John Searle.

### *Linguistic Theory*

As in previous years, this section deals with general introductory works and items on syntax, semantics, pragmatics and phonology, approximately in that order. Except in rare instances, items which use languages other than English for the explication of particular theories have largely been excluded. The gap between esoteric theory and exploratory descriptive studies remains unnecessarily wide. Surprisingly enough this gap is beginning to close in areas such as sociolinguistics and psycholinguistics, but this may simply be because the excesses of formalism have not permeated these areas so completely.

This section begins with a new edition of that old favourite *General Linguistics: An Introductory Survey*<sup>47</sup> by R.H. Robins. Of course, this is in many ways a rather old-fashioned book and despite Chapter 8, which includes very short accounts of the current situation (TG linguistics, Halliday's systematic grammar and stratificational grammar), it remains so. Robins retains his commitment to structuralist linguistics suggesting that one can best evaluate the merits and objectives of linguistics work today if one is familiar with the theoretical background within which many of the linguists who are now influential grew up. It is doubtful whether such an argument can be used for much longer as linguists whose background is completely within a TG framework begin to make a name for themselves. Nevertheless, Robins is probably right to retain his own structuralist approach, that is after all what makes the work stand out. There are plenty of introductions, and no doubt there will be more, which adopt a TG approach.

*Syntax: A Linguistic Introduction to Sentence Structure*<sup>48</sup> also draws upon basic structuralist analysis, especially in Part One, Constituent Structure. The authors aim to introduce to students concepts which are 'prior to and indepen-

46. *Language and Language Use*, ed. by A.K. Pugh, V.J. Lee and J. Swann. Heinemann with OpenU. pp. viii+406. hb £10.50, pb £5.95.

47. *General Linguistics: An Introductory Survey*, Third Ed, by R.H. Robins. Longmans Linguistic Library. Longman pp. xxii+330. hb £13, pb £6.95.

48. *Syntax: A Linguistic Introduction to Sentence Structure*, by E.K. Brown and J.E. Miller. HUL pp. 394. hb £12.95, pb £4.50.



dent of any single model of grammar'. They rightly point out that many present-day introductions to syntax are, in fact, introductions to transformational syntax: a companion volume to this in press is intended to deal more specifically with particular models of formalised transformational grammar. Despite the overall title, there is a central section on morphology which the authors see as the bridge between the syntax of a language and its phonology. Technical terms are listed where appropriate at the end of chapters, exercises are given and suggestions for further reading are given at the end of the book. The style is clear and readable and there is every likelihood that this book will take its place in undergraduate courses, especially in those universities where academics remain unconvinced that TG grammar is necessarily the best introduction to language work for beginning students.

A much wider approach to syntax is presented in *Current Approaches to Syntax*<sup>49</sup> which is clearly not aimed at the beginning student but at those already familiar with the groundwork of syntactic debate. This is a fascinating and useful collection primarily because of the unique conference from which it derives. The goal of the conference was to bring together representatives of fourteen of the currently practised approaches to syntax, to have them present their theories described according to a set of uniform parameters and to probe into the nature and significance of the differences that obtain among them. A listing of the syntactic theories will show the scope of the articles and perhaps strike gloom into the hearts of those of us who feel that it is quite impossible to keep up with the twists and turns of current syntactic theorising. Theories discussed are: co-representational grammar presented by Michael Kai; daughter-dependency grammar presented by Paul Schachter; epiphenomenal grammar presented by James McCawley; equational grammar presented by Susumo Kono; Montague grammar presented by Robin Cooper; relational grammar presented by David Perlmutter; role and reference grammar presented by Robert Van Valin; stratificational grammar presented by William Sullivan; tagmemics presented by Linda Jones and trace theory presented by David Lightfoot.

The presenters had been given a set of basic issues and a set of sample sentences which they were asked to examine in their papers. The basic issues included the number of levels of syntactic representation, the nature of syntactic statements (i.e. the terms and relations which occur in such statements and the effect of the statements), the way syntax is used, its place in the total grammar and the form of the syntax. Not all of the contributors follow the guidelines to the same extent, but there is enough similarity of aim to allow for valid comparison. The book is perhaps most notable simply because it shows that some of the hostilities between competing theorists have given way to positive discussion. Stockwell, in a final paper presenting a summation and assessment of theories suggests that the direction of current syntactic research is unarguably towards nonabstract syntax, direct generation of surface strings and interpretive semantics. He is 'not willing to conclude that syntax is healthy, but it is at least alive and struggling'. As we have come to expect of this series, the material is well presented and index and bibliographical material is full and clear. This could be a very useful book for discussion among advanced level or

49. *Current Approaches to Syntax*, ed. by Edith A. Moravcsik and Jessica R. Wirth. Syntax and Semantics, Vol. 13. Academic. pp. xv + 403. £24.20.



post-graduate students. It does therefore seem a pity that the price will put it beyond the reach of many such students.

Several of the theories discussed in *Current Approaches to Syntax* also get book-long presentations this year. David Dowty, Robert E. Wall and Stanley Peters<sup>50</sup> present an introduction to Montague grammar, moving through from a simple formal language to Montague's system of intensional logic. This volume is only for the keen enthusiast but problems and exercises are given to encourage those who might otherwise stumble. A very specialised topic within generative grammar, i.e. the phenomenon known as 'gapping' is discussed by Neijt<sup>51</sup> in a volume which uses examples from both English and Dutch.

Two items on systemic grammar have been noted this year. *Terms in Systemic Linguistics: A Guide to Halliday*<sup>52</sup> attempts to lead the reader through the specialised use of systemic terminology by liberal citation from Halliday's original texts. The overall effect can be rather confusing and one is tempted to suggest that a closer reading of the original articles could be just as effective. However, the book is useful as a reference work and the only danger is if students use this instead of the originals: even long quotations need to be read in context.

*Cognitive Linguistics and Social Interaction*<sup>53</sup> is a rather more ambitious book in that it attempts to develop and describe a 'cognitive, systemic, functional grammar'. Fawcett's work owes much to Michael Halliday's many writings and to the version of systemic grammar developed by R.A. Hudson. However, as Fawcett indicates, Halliday has so far paid relatively little attention to the realisation rules of systemic grammar. Fawcett attempts to do this. His book is packed with illustrative figures and tables. Much of the book derives from articles or papers produced five to six years prior to publication. Nevertheless, many of the issues still remain relevant today. For anyone who sees systemic linguistics as a genuine alternative to transformational grammar, this book is essential reading. For those who remain to be convinced, it should show that systemic grammar is also capable of providing explicit and economical grammatical descriptions. Fawcett admits that this model is in the early stages of development. It certainly offers much hope for the future.

Competing models of grammar and the needs of foreign language teaching are discussed in a special issue of *IRAL*<sup>54</sup>. Although partly outside the central concerns of this chapter, this book is worth noting in that it illustrates one of the genuine difficulties of those many thousands handling grammatical theory

50. *Introduction to Montague Semantics*, by David Dowty, Robert E. Wall and Stanley Peters. Synthese Language Library: 11. Reidel. pp. vii + 313. hb Dfl 75. US \$39.50, pb Dfl 30, US \$14.95.

51. *Gapping: A Contribution to Sentence Grammar*, by Anneke Neijt. Foris. pp. xiii + 205.

52. *Terms in Systemic Linguistics: A Guide to Halliday*, compiled by Alex de Josa and Adrian Stenton. Batsford. pp. xviii + 158. hb £8.95, pb £3.95.

53. *Cognitive Linguistics and Social Interaction: Towards an Integrated Model of a Systemic Functional Grammar and the Other Components of a Communicating Mind*, by Robin P. Fawcett. Exeter Linguistic Studies, Vol. 3. Groos; UExe. pp. xiii + 290. DM 24.

54. *Models of Grammar, Descriptive Linguistics and Pedagogical Grammar*, ed by Gerhard Nickel and Dietrich Nehls. (Special Issue of *IRAL*). Groos. pp. vi + 152. DM 29.

and grammatical concepts in the classroom. What chance do such people have of making appropriate choices of models and terms, when the variety is so overwhelming and the criteria for choice so unclear? This set of articles tackles some of the issues and also illustrates the difficulties of arriving at any kind of consensus on the notion of 'pedagogical' grammar.

Torben Thrane in *Referential Semantic Analysis*<sup>55</sup> takes an issue which has often been left to the philosopher rather than the linguist. The book is intended as a clarification of 'the relationship between words and things'. Thrane is thus concerned with the referential function of language and suggests that the categories which have been developed in what he calls syntactico-semantic analysis fail to do justice to this particular aspect of language. This is not an easy book but Thrane's discussion of determiners, quantifiers, pronouns and classifiers repays careful reading. Determiners are also examined in a collection of papers<sup>56</sup> deriving from a conference held in Antwerp in 1979. The speed of publication means that there has been minimal editing. Theoretical approaches include the extended standard theory, generative semantics, Montague grammar and speech act theory and languages discussed include English, Dutch, Polish, Russian and Hebrew.

*The Strategy of Linguistics*<sup>57</sup> begins by sharply dismissing a whole range of linguistic theories including 'most approaches that are connected, directly or indirectly, with the so-called Chomskyan revolution . . . exponents of, the otherwise respectable, schools of Tagmemics and Stratificational Grammar'. These are all rejected as 'speculative' and therefore non-scientific. Mulder goes on to assert that 'far from being a revolution, Chomsky's achievement was the revival of virtually obsolete (at least in the respectable sciences) interests and methods'. Perhaps the tone of Mulder's comments can best be judged by his fondness for the term 'respectable'. This book is a collection of papers by Jan W.F. Mulder and Sandor G.J. Hervey on the theory and methodology of axiomatic functionalism. Possibly because of the format, i.e. mostly previously published articles brought together in a single volume, it can be difficult to trace a line of argument running through the text. It is also difficult to recognise the borderline between 'speculative' reasoning, of which the authors disapprove and 'hypothetical' reasoning which gains their approval.

Much of the work on English presented in the works discussed here is in a sense incidental to the main aim of the authors. In other words, the aim is to develop a particular theory and an analysis of some 'fragment' of English allows for a more adequate exposition of this theory. Work on English in which the primary aim is to explore the structure of English itself, is playing a smaller and smaller part. However, there are some exceptions to this trend. David Young has provided a textbook about English grammar intended for students in higher education. *The Structure of English Clauses*<sup>58</sup> takes a rather eclectic

55. *Referential Semantic Analysis: Aspects of a Theory of Linguistic Reference*, by Torben Thrane. Cambridge Studies in Linguistics, 28. CUP. pp. xii + 256. £16.
56. *The Semantics of Determiners*, ed by Johan van der Auwera. (Antwerp Colloquium on Determiners, 1979). CH pp. 256. £14.95.
57. *The Strategy of Linguistics: Papers on the Theory and Methodology of Axiomatic Functionalism*, by Jan W.F. Mulder and Sandor G.J. Hervey. SAP. pp. v + 236. £8.
58. *The Structure of English Clauses*, by David J. Young. Hutchinson. pp. xiii + 373. hb £10. pb £4.95.

approach, adopting terminology from, among others, Halliday's systemic grammar, Sinclair's 'A Course in Spoken English' and Sinclair and Coulthard's account of discourse. Young adopts a clearly pedagogic approach with plenty of illustrative examples and numerous pertinent exercises – and, of course, a key to these exercises at the back of the book. However, it is not always clear what Young's book aims to achieve which is not already successfully accomplished by say *A University Grammar of English*<sup>59</sup> and the other titles which Young himself quotes. One answer may be that he is trying to unite some theoretical and descriptive observations and also to bring concepts such as discourse more into the central realm of English language study.

Magnus Ljung<sup>60</sup> examines the English progressive by trying to 'push it into a corner' – a rather vivid description for his strategy of looking at those cases of progressive use where the structure is used either to denote an actual state, rather than a dynamic activity, or an apparent state. While Ljung accepts that many of his findings are 'non-revolutionary' he suggests that his most interesting find is that 'there are numerous ways in which the progressive interacts with various non-linguistic factors like the beliefs about the world held in a certain speech community or the expectations speakers have concerning the referents of certain words . . .' Thus Ljung gives ample scope for the influence of the social context in which an utterance is expressed. *Reflections on the English Progressive* is a good title because the author has clearly reflected on many observations on the progressive construction, from Jespersen to Palmer, and from Poutsma to Fillmore. His examples and clear direct observations give the reader much to reflect on. Gabriele Stein<sup>61</sup> takes a rather unfashionable view of the passive suggesting that the passive can be seen as quite autonomous from the active. She is, of course, exploring the well-known fact that there are active sentences without passive counterparts and vice versa.

Ingrid Mårdh's book on *Headlines*<sup>62</sup> begins with a very perceptive comment from Harold Evans, former editor of the *Sunday Times*, 'A headline is not a choice number of words arbitrarily bolted together. It has its own integrity. It is a crisper version of the way we communicate by speech and prose'. Mårdh tries to establish a grammatical framework for the analysis of headlines and provide a linguistic comparison of headlines from British daily newspapers, *The Times* and *The Daily Mirror*. Interestingly, the major differences are quantitative rather than qualitative. The most important differences noted relate to the proportion of verbal to nominal headlines (almost four out of five headlines in *The Times* have a verb, compared to about half in *The Daily Mirror*); the frequency of 'be' as a finite verb (it occurs much more frequently in *The Daily Mirror*); the definite and indefinite articles occur more frequently in both newspapers than is usually claimed (every second headline in *The Daily Mirror* and every seventh in *The Times* contains an article); and the use of nominal headline types (nominal headlines which are both pre- and post-

59. *A University Grammar of English*, by Randolph Quirk and Sidney A. Greenbaum. Longman. £5.50.

60. *Reflections on the English Progressive*, by Magnus Ljung. Gothenburg Studies in English, 46. AUG pp. 166. Sw Cr 70-.

61. *Studies in the Function of the Passive*, by Gabriele Stein. Narr. pp. 249. DM 48.

62. *Headlines: On the Grammar of English Front Page Headlines*, by Ingrid Mårdh. Lund Studies in English, 58. Gleerup. pp. 200.



modified are more than twice as frequent in *The Times* as in *The Daily Mirror*). Mårdh's work shows that it is easy to make simplistic over-generalisations about newspaper language and the thorough careful approach taken here it to be welcomed. As well as the many useful examples, there is an overview of previous work in this area and information about newspaper typography. This book would be an asset to any course on linguistic variety.

A considerable amount of work in recent years, particularly that emanating from Sweden, has used data from the material collected by the members of the Survey of English Usage, University College, London. This corpus of material has now been published in an edition edited by Jan Svartvik and Randolph Quirk<sup>63</sup>. The collection contains thirty-four texts, of approximately five thousand words each, presented in English orthography with transcription of prosodic features. The material is also available on computer tape.

S-Y Kuroda explains the rather forced title of *The (W)hole of the Doughnut*<sup>64</sup> as follows:

'I once facetiously stated "Syntax is to semantics as the hole of the doughnut is to the whole of the doughnut", i.e. semantics without syntax is like a doughnut without a hole.'

As one might expect from this anecdote, all of the articles in this collection are concerned with the boundaries between syntax and semantics. In a rather more ambitious venture, Anna Wierzbicka<sup>65</sup> attempts to account for the meanings of all words in terms of a set of thirteen semantic primitives. In claiming that formal languages can themselves only be understood by reference to natural languages – we do not have 'intuitions' about formal languages – she voices a qualm many share concerning the use of formal languages to explicate natural language. However, the particular set of semantic primitives proposed here is likely to remain just as controversial.

As in previous years, the areas of speech act theory and pragmatics continue to flourish. A new volume<sup>66</sup> in the Synthese Language Library series, and edited by John Searle, Ferenc Kiefer and Manfred Bierwisch, provides a comprehensive view of the state of the art. The editors' five page introduction is admirable for its clarity, conciseness and efficiency. While defining three separate philosophical linguistic traditions, they note that the distinction between speaker's meaning and sentence meaning is common to all theories of speech acts: 'the question is whether *that* distinction is the same as the distinction between context-free meanings (semantics) and context-dependent meanings (pragmatics).' Several authors attempt to tackle this and related questions. Contributors include Manfred Bierwisch, 'Semantic Structure and Illocutionary Force'; Gilles Fauconnier, 'Pragmatic Entailment and Ques-

63. *A Corpus of English Conversation*, ed. by Jan Svartvik and Randolph Quirk. Lund Studies in English, 56. Gleerup. pp. 893. Sw Kr 400-.

64. *The (W)hole of the Doughnut: Syntax and its Boundaries*, by S-Y Kuroda. Studies in General Linguistic Analysis. Ghent, Antwerp, Brussels: E. Story-Scientia PVBA. pp. viii + 255. £13.45.

65. *Lingua Mentalis: The Semantics of Natural Language*, by Anna Wierzbicka. Academic. pp. xi + 368. £28.90.

66. *Speech Act Theory and Pragmatics*, ed. by John R. Searle, Ferenc Kiefer and Manfred Bierwisch. Synthese Language Library. Reidel. pp. xii + 317. hb £16.60, pb £8.20.



tions'; Ferenc Kiefer, 'Yes-No Questions as Wh-Questions'; John Searle, 'The Background of Meaning'; and Dieter Wunderlich, 'Methodological Remarks on Speech Act Theory'. Gazdar's book on pragmatics<sup>67</sup> attempts to justify the use of formalism in pragmatics and to develop a new theory on implicature and presupposition. Geoffrey Leech<sup>68</sup> is also concerned to develop a more adequate pragmatic theory as an alternative to previous performative approaches.

An important new series relating work in the speech sciences to work in other areas of linguistics is currently being produced under the editorship of Norman J. Lass<sup>69</sup>. The first two volumes appeared in 1979, and 1980 sees another two collections of articles. These volumes constitute what the publisher describes as a 'serial' publication, acting rather like a periodical, but the book-form allowing for longer and more detailed articles. The series is aimed at professional researchers, clinicians and graduate students in a number of disciplines, including speech and language pathology, speech science, experimental phonetics, linguistics and clinical and experimental psychology, anatomy and physiology. The scope is possibly somewhat too wide, but the notion of a serial publication is an excellent one, allowing contributors to present their ideas at length without necessarily having arrived at the definitive conclusions usually implied by book publication. There is possibly a 'speech' as opposed to 'language' bias in the early volumes, but important topics from child phonology to speech perception are discussed.

*Syntax and Speech*<sup>70</sup> also attempts to link the core areas of linguistic study with the processes involved in speech production. The authors distinguish three major factors in speech production: the mental representation of syntactic structures, the processing operations performed on these structures and acoustic properties of the speech wave that seem to be influenced by these same structures and processes. The three primary disciplines involved in clarifying the links involved are linguistics, psychology and communications engineering. What is encouraging about this work is that as well as taking a fresh look at the theoretical issues, the authors also try to suggest how studies of the syntactic control of speech may direct therapy for patients suffering from specific disorders.

A further volume on language production has been edited by B. Butterworth<sup>71</sup>. This is the first volume in a series which aims to fulfil the requirement of a single compendium of reviews dealing with *all* aspects of language production. This volume deals with adult speech and covers the social setting of talk, the psychological processes involved in organising and planning utterances, the neuromuscular processes that give rise to articulation and the significance of hesitation and slips of the tongue. Contributors include G. Gazdar, P.N. Johnson-Laird, F. Goldman-Eisler, M.F. Garrett and B. Comrie.

67. *Pragmatics: Implicature, Presupposition and Logical Form*, by Gerard Gazdar. Academic. pp. xv+186. US \$13.50.
68. *Explorations in Semantics and Pragmatics*, by Geoffrey N. Leech. *Pragmatics and Beyond*, 5. Benjamins. pp. viii+133. f30.
69. *Speech and Language: Advances in Basic Research and Practice*, Vols 3 and 4, ed. by Norman J. Lass. Academic. pp. xiii + 311 and pp. xii + 392.
70. *Syntax and Speech*, by William E. Cooper and Jeanne Paccia-Cooper. Cognitive Science Series. Harvard.
71. *Speech and Talk*, ed. by B. Butterworth. *Language Production*, Vol 1. Academic. pp. viii+476. US \$64.50.

Lindblom and Öhman<sup>72</sup> are also concerned with speech and language, but here the focus is much more directly on speech production and perception and particularly on acoustic theory and description. Edmund Gussmann<sup>73</sup> examines the notion of abstractness in phonology. He notes that since the publication of Kiparsky's 1968 paper 'How Abstract is Phonology?', two radically different approaches to phonology have developed. The first, adopted by linguists such as Brame, Lightner and Halle, supports the need for recognising relatively abstract representations, the second seeks to impose far-reaching restrictions on admissible abstractness. Gussmann examines the issues involved by reference to the Polish vocalic system. *Child Phonology*<sup>74</sup> is a collection of articles which originated as papers at an inter-disciplinary conference in 1978. This anthology reflects the active and fruitful research undertaken in this area in recent years. This first volume is concerned with production, a second will concentrate on perception. The material is well presented and a glossary of terms and a table of phonetic symbols are included.

### *Sociolinguistics*

Although both sociolinguistics and psycholinguistics cover some aspects of linguistic study which are well outside the central concerns of YW, it is worth stressing just how much theoretical and descriptive work is being undertaken which is of direct relevance to the English language student. *Language and Social Networks*<sup>75</sup> is such a work and there seems little doubt that this is all set to become a classic within sociolinguistics. Besides the high quality of the sociolinguistic enquiry which it describes, it contains one of the clearest and most readable accounts of issues and methods within sociolinguistics. Chapter 1, entitled 'Language Class and Community' moves from an account of the dialectological approach, through sociolinguistic approaches such as those of Labov, Trudgill, Shuy, Wolfram and Riley, and finally gives a short introduction to the notion of network structure which will become central to the author's thesis. Chapter 2 explores some of the problems of obtaining linguistic data, particularly in gaining access to a speaker's vernacular. Chapter 3 introduces the particular communities which are the subject of the present study: three poor working class communities from Belfast. Milroy notes (p.44) that a fieldworker in Belfast is inevitably working under a set of very particular constraints. She herself exploits the social network concept both as a means of entry into the community and as a theoretical notion within her analysis. This concept is different from other sociolinguistic concepts, such as speech community, in that we begin with the individual and the informal social relationships contracted by an individual, these relationships might be with friends, kin, neighbours, etc. Other studies quoted by Milroy, suggest that 'dense,

72. *Frontiers of Speech and Communication Research*, ed. by B. Lindblom and S. Öhman. (Festschrift für Gunnar Fant). Academic. pp. xiv + 393.

73. *Studies in Abstract Phonology*, by Edmund Gussmann. Linguistic Inquiry Monographs. MITP. pp. viii + 161.

74. *Child Phonology: Volume One, Production*, ed. by Grace H. Yeni-Komshian, James F. Kavanagh and Charles A. Ferguson. Perspectives in Neurolinguistics, Neuropsychology and Psycholinguistics. Academic. pp. xiv + 304. US \$24.

75. *Language and Social Networks*, by Lesley Milroy. Language in Society 2. Blackwell, pp. xii + 218. hb £12.50, pb £4.95.

multiplex network ties contracted within a given territory are particularly associated with low-status groups, and give rise to a complicated nexus of rights and obligations which must be honoured by individual network members if they wish to preserve valued and useful relationships'. It was through the network-defined status of 'a friend of a friend' that Milroy herself gained access to those situations which allowed for close observation of both a wide range of vernacular speech styles and a number of more general communicative norms. One interesting observation is that working class communities seem to tolerate a silent member of a group more readily than middle class communities. The central chapter deals with a set of linguistic variables, relating particularly to accent, and the social distribution of these variables. The principles involved in the quantitative analysis of the data are described in Chapter 5. Chapter 6 attempts to account for patterns of variability at the level of the individual speaker and Chapter 7 discusses some conclusions and theoretical implications. It should be clear from this short account that Milroy at all times explicates the underlying theoretical approach she is adopting and attempts to explain and justify methodology. This is one of those rare books which can be read just as keenly by the beginning student, the educated layman and the active sociolinguist.

*Sociolinguistics*<sup>76</sup> by R.A. Hudson is another in the 'Cambridge Textbooks in Linguistics' series and thus sets out to provide an introduction to that increasingly large and complex area. The main sections are 'Varieties of Language', including a discussion of standard, dialect register, code-switching, borrowing, pidgins and creoles; 'Language Culture and Thought', including discussion of linguistic and cultural relativity, word-meaning and semantic components, speech and inference and the Sapir-Whorf hypothesis; 'Speech as Social Interaction', including the functions of speech, speech as a signal of social identity and linguistic signals of power and solidarity; 'The Quantitative Study of Speech', providing clear accounts of different quantitative methods with reference to particular case studies (New York, Norwich, Belfast) and a discussion of the types of linguistic variable used in analysis; 'Linguistic and Social Inequality', which examines linguistic prejudice (including prejudice of teachers and pupils), linguistic incompetence and communicative incompetence. This is a thorough book which repays careful reading and provides a useful source of references on specific linguistic topics. The critical discussions may be rather too difficult for the beginner and the bias towards theory rather than description would need to be balanced, in any course on sociolinguistics, by close examination of particular examples of sociolinguistic variation.

*Variety in Contemporary English*<sup>77</sup> aims to alert students, from sixth-form students to university linguistics' students, to the degree and type of variation to be found in English. On the whole, a more conventional and descriptive account of variety within English is examined than that presented in Hudson's work. However, the authors do discuss a number of theoretical issues, in particular the use of the notion 'register': they suggest that confusion has arisen in the use of this term by the failure to distinguish the contextual and

76. *Sociolinguistics*, by R.A. Hudson. Cambridge Textbooks in Linguistics. CUP. pp. xii+250. hb £16, pb £5.50.

77. *Variety in Contemporary English*, by W.R. O'Donnell and Loreto Tood. A&U. pp. x+156. hb £8.50, pb £3.95.



referential dimensions of language use. Certainly, the term 'register' is one which has been picked up and grossly over-used in discussions of language variation and O'Donnell and Todd are to be congratulated in tracking down the cause of much of the confusion. The book contains chapters on speech and writing, style, the media, advertising, literature and the classroom. The authors emphasise that teachers have a responsibility to inform themselves about what language is and how it functions, so that they may come to understand how it may be used as part of the teaching process.

A rather unusual and very much welcome approach to literacy is taken by Michael Stubbs in *Language and Literacy: The Sociolinguistics of Reading and Writing*<sup>78</sup>. The clue to the rather specialised approach of Stubbs is his use of the term sociolinguists within the title. Rather than being viewed within a vacuum, or at best, within the specialised context of the classroom, Stubbs examines literacy within a sociolinguistic framework, clarifying the social functions of reading and writing and illustrating the differences between speech and writing. Stubbs, discussing the complete lack of any integrated theory on reading and literacy, makes the telling observation that 'unfortunately, reading and writing processes appear to be almost opaque to introspection. Few people have any very useful memories about learning to read (I have none whatsoever), and we therefore find it difficult to imagine the problems non-readers may have in learning'. This lack of intuitive awareness is itself a clue to the difference between speech and writing in form, function and acquisition. Much of this book is concerned with the question of English spelling but again, while providing a clear analysis of the problems, Stubbs includes an account of the conflicting criteria any writing system has to meet; such criteria may be linguistic, psycholinguistic, educational, sociolinguistic, cultural and technological. By placing the spelling problem within this wider context, Stubbs is encouraging teachers themselves to take a broader view of literacy and the demands of both speech and writing. Although this book is not meant exclusively for teachers, it should certainly be regarded as essential reading in all colleges of education and in all centres for the education of teachers. The discussion of initial literacy and educational failure should cause many who have accepted an over-simplistic account of the work of Bernstein, and more recently that of Tough, to stop and take stock of the issues. Suggestions for further reading and a useful bibliography are also provided.

A collection of articles, also of direct relevance to the teacher, has been edited by Asher Cashdan<sup>79</sup>. The authors try to relate the understanding and information provided by a linguistic perspective to the actual role of the teacher within the classroom. As several authors note, the move away from an authoritarian and dictatorial role imposes greater and different linguistic demands on the classroom participants. Teachers need to be much more aware of their linguistic aims and objectives and also of the dangers of their own linguistic prejudices. This useful collection includes articles by David Crystal, 'Language in Education – a Linguistic Perspective'; Geoffrey Roberts, 'Reading – an Integrated Methodology'; Elizabeth and David Grugeon, 'English in

78. *Language and Literacy: The Sociolinguistics of Reading and Writing*, by Michael Stubbs. Routledge Education Books. RKP. pp. xii + 188. hb £8.95, pb £4.95.

79. *Language Reading and Learning*, ed. by Asher Cashdan. Blackwell, 1979. pp. x+171. hb £11, pb £3.95.



the Later Primary Years' and Mike Torbe, 'Language Across the Curriculum'.

Peter Medway<sup>80</sup> takes up the idea that a change in language policy can bring about important differences in the relationship of pupils to each other and to the teacher. Medway's account is certainly much more concerned with practice than with research or even linguistic theorising, but his book is a useful reminder to linguists of what generally does happen in the classroom and what could happen if more teachers were more informed about language.

Much recent work on language and education has referred to the 'sexist' language appearing in children's readers, children's fiction and indeed several writers have suggested that this sexist bias is inherent within the whole education system. Dale Spender<sup>81</sup> moves beyond education to look at language as essentially 'man-made'. She suggests that even women writers who have attempted to explore and expose sexist language have actually supported the view that men's language is superior. Thus she suggests that Robin Lakoff, well-known for her research on sexist language, takes male language as the norm and measures women against it and one outcome of this procedure is to clarify any difference on the part of women as deviation. Discussion is wide with reference to a whole range of writers from Mrs Gaskell to Betty Frieden and from Karl Marx to D.H. Lawrence. While some of the criticisms of male linguists seem relatively trivial (cf. p.11) the book is packed with examples which should encourage both sexes to look rather more carefully at the sexual bias of words. The term sexist itself remains problematic: the suggestion that the term means 'linguistic bias towards males' raises the interesting question as to what term we can use for the opposite. Is linguistic bias always, inevitably and in all societies towards men? The answer may be in the affirmative, but many more cross-linguistic and cross-cultural studies are required in this area.

Returning now to several studies which are more clearly 'linguistic' we note a collection of articles on the *Social Markers of Speech*<sup>82</sup> edited by Klaus R. Scherer and Howard Giles. Phonetic and linguistic features are seen to act as markers of situation, social class, sex, age, personality and ethnicity. The editors note the terminological confusion, lack of comparability of theoretical and operational concepts and the absence of an accumulation of the research findings which characterises the work on social markers of speech. This volume is an attempt at providing a selective survey of research in anthropological linguistics, sociolinguistics and the social psychology of language as a first step towards more integrated and cumulative interdisciplinary work in this area. Although most of the papers were originally presented at a conference on this subject in 1977, the papers have been rewritten to suit the objective of the editors, i.e. to provide a reference work on social markers in speech. Given the range of contributors there is not complete uniformity in the use of terminology, but there is enough consensus to make this a coherent collection. The varying perspectives are to be welcomed as contributing towards a genuinely multi-disciplinary approach.

Conference papers which have taken rather longer to find their way into

80. *Finding a Language: Autonomy and Learning in the School*, by Peter Medway. London: Chameleon/W&R. pp. 95. £1.95.

81. *Man Made Language*, by Dale Spender. RKP. pp. xi + 250. pb £4.95.

82. *Social Markers in Speech*, ed. by Klaus R. Scherer and Howard Giles. European Studies in Social Psychology. CUP. pp. viii+395.

book form are presented in *Issues in English Creoles: Papers from the 1975 Hawaii Conference*<sup>83</sup>. This collection, while examining specific languages, also discusses many of the theoretical issues relating to pidgins and creoles. Thus, although the book may seem of rather specialised interest, it is worth noting that attempts to describe these languages have forced sociolinguists, in particular, to refine their theories: pidgin and creole studies have moved from marginal to full status within linguistics.

This year also sees the introduction of a new periodical concerned with multilingual and multi-cultural development<sup>84</sup> which should be relevant to sociolinguistic studies.

### *Psycholinguistics*

In a foreword to *Language and Learning*<sup>85</sup>, Howard Gardner suggests that the 'coming of age' of the cognitive sciences could be said to have occurred between 10th October and 13th October, 1975 when Jean Piaget and Noam Chomsky engaged in debate at the Abbaye de Royaumont in France. It is this debate which is the centrepiece of this volume and from any standpoint the debate and its publication must be regarded as of historical importance. At the time of the debate, Jean Piaget was over eighty years old and has since died. His life's work on the origins of knowledge in infancy and the stages which children go through in acquiring an adult level of logical thought, permeates all accounts and theories of child development. His approach is a necessary reference point, however much one may wish to disassociate oneself from the Piagetian perspective. Within the linguistic sciences, the same also holds true for the much younger but equally influential Noam Chomsky. His work is a reference point to which even the most avid anti-Chomskian is forced to pay attention. Of course, both Chomsky and Piaget suffer as much from their supporters as they do from their detractors. Their theories are interpreted, geared down the scale of abstraction, so that they make sense to the first year linguistics student or the first year student teacher. Indeed, not only students, but many academics rely on informed mediation to allow access to the writings of both Piaget and Chomsky. *Language and Learning* is itself an example of how, even where the whole object of the exercise is to let the great men speak for themselves and argue aloud for the rest of the world, it has still been necessary to add an explanatory foreword and introduction.

The reason for the Chomsky-Piaget debate is fairly clear. In recent years, there has been an increasing tendency to compare their approaches to cognitive and linguistic development, yet as the editor, Piatelli-Palmarini, notes, within their own works the cross-references to each other are few and unsystematic. It is thus encouraging to read the straightforward comparison pre-

83. *Issues in English Creoles*, Papers from the 1975 Hawaii Conference, ed. by Richard R. Day. Varieties of English Around the World, G2. Groos. pp. xi + 185. DM 29.

84. *Journal of Multilingual and Multicultural Development*. Clevedon: Tieto Ltd. (Issued Quarterly). £14 yearly.

85. *Language and Learning: The Debate between Jean Piaget and Noam Chomsky*, ed. by Massimo Piatelli-Palmarini. RKP. pp. xxxvi + 409.

sented by Piaget in his introductory remarks (p. 57). As the debate becomes more complex, the comparisons become more difficult to draw even for the protagonists themselves. Although Piaget and Chomsky are the central figures in the debate, the 'confrontation' took place before a gathering of distinguished scholars who entered into the ensuing discussions, and several individuals associated with Piaget and Chomsky made more formal contributions. These contributors include Guy Cell  rier, Seymour Papert, B  rbel Inhelder, Jerry Fodor, Jean-Pierre Changeux, David Premack, Norbert Bischof, Dan Sperber and Stephen Toulmin. The final section of the book is a debate on the debate. The philosopher Hilary Putnam, who was unable to participate in the colloquium, read the transcripts of the debate and wrote a detailed commentary questioning fundamental points made by Chomsky, Piaget and Fodor, who in turn responded to his response. Obviously the process had to stop at some point if publication was to take place, but no doubt there are already further responses currently being transformed into manuscripts. Howard Gardner, in his foreword, picks out several topics which are central in the debate as recorded here. The most obvious one, as we might expect, is the innateness controversy – the argument between 'nature' and nurture' in relation to language development. Other important topics are the relation of the child's thoughts to the adult's, the nature of the mental representations by which we conceive of our experience, including the objects and persons of the world and the generality of thought processes, whether each intellectual faculty is a separate domain or not. Such fundamental human questions are not answered, even in such an historical encounter as this, but *Language and Learning* provides a marvellous opportunity to witness the positive side of psycholinguistic debate.

The majority of the rest of the books discussed here are concerned with child language. This is a deliberate choice in that they seem of more direct concern to YW readers. *Children's Language and Learning*<sup>86</sup> is a new introductory textbook by Judith Wells Lindfors. The book is designed specifically for teachers and aims to supply the solid background to language work which many authors writing for teachers seem studiously to avoid. Lindfors warns off those teachers who expect the book, therefore, to contain a set of classroom activities – a kind of language arts programme. The five dimensions which Lindfors examines are: 'Language Structure'; 'Language Acquisition'; 'Language and Cognition'; 'Language Use in Social Contexts' and 'Language Variation'. In a book which aims to cover so much, inevitably something has to give. There are only seven pages on the syntactic component of language, including one single-page paper on transformations. Much of the material that appears in the section on 'Language Acquisition' is very similar to that appearing in several other introductory textbooks, but here there is much more of an attempt to understand the difficulties faced by the teacher. Exercises and further reading are presented as appropriate.

*Talking, Listening and Learning*<sup>87</sup> is also aimed most directly at teachers. The authors point to the misconceptions and overgeneralisations about language that are prevalent in schools. This is particularly the case in relation to spoken language which is regularly seen as much less important than written language. The central element in the book is a set of transcripts of children at

86. *Children's Language and Learning*, by Judith Wells Lindfors. PH. pp. xv + 447. £11.



various ages. These transcripts form the basis of much of the discussion. Certainly such an approach is very welcome in that it allows the reader to relate more theoretical accounts of acquisition to actual samples. It also allows tutors using the book and the accompanying cassette to encourage work on the samples beyond that presented by Ede and Williamson. The authors encourage this by suggesting further work and topics for discussion.

Iwamura<sup>88</sup> explores an area touched upon by a number of writers but without being given the full treatment presented here. As the title suggests, *The Verbal Games of Pre-School Children*, looks at those interactions between children which can be interpreted as constituting linguistic games. Examples include correction games, the antonym game and the hiding game, each involving separate kinds of activities. Correction activities, for example, always demands three steps or procedures, but could relate to a number of different phonological syntactic or lexical errors. Iwamura finds eighteen such correction types in her data. What is important here is that all these 'errors' are perceived as such by at least one of the children. This is an unusual book, widening our knowledge of both the patterns of interaction in pre-school children and their perceptions about language.

Tanz<sup>89</sup> provides an analysis of the development of deictic terms in nursery school children. The specific topics include the development of 'in front of', 'in back of' and 'at the side of'; personal pronouns, demonstratives and deictic locatives and deictic verbs of motion. The author provides a detailed account of previous work in this area.

*Language and Language Disorders in Childhood*<sup>90</sup> brings together a set of articles relating to both normal language development and deviant development. Cromer presents a short but pertinent summary of recent progress in normal development studies, although, inevitably, this is already out of date. One of the most important articles in the collection is that by Tizard and colleagues concerning 'Four Year Olds Talking to Mothers and Teachers'. The authors provide ample evidence which brings into question the assumption that school somehow compensates for inadequate linguistic experience at home. As the authors point out, the assumption that the language used in working-class homes is markedly inadequate amounts to 'an article of faith for many, perhaps for most, teachers'. In fact, very little is known about actual language use, either in working-class homes or indeed in any other homes. Tizard *et al* rightly comment that 'statements about working-class language at home are usually not much more than guesses, made respectable by misunderstood and over-simplified versions of Bernstein's theories'. The study reported in this article involved recording and comparing the language experience of four year olds, both at home and at nursery school; the children involved were

87. *Talking, Listening and Learning*, by Janet Ede and Jack Williamson. Longman. pp. 210. £9.50. (Cassette available).
88. *The Verbal Games of Pre-School Children*, by Susan Grohs Iwamura. CH. pp. 237. £10.50.
89. *Studies in the Acquisition of Deictic Terms*, by Christine Tanz. Cambridge Studies in Linguistics, 26. CUP. pp. viii + 184. £15.
90. *Language and Language Disorders in Childhood*, ed. by L.A. Hersov, M. Berger, and A.R. Nicol. A Book Supplement to the Journal of Child Psychology and Psychiatry, No 2. Pergamon. pp. x + 183. hb £10, pb £4.



all girls, half of them working-class and half of them middle-class. Using a series of linguistic measures, the authors are able to show that for the majority of variables, home *versus* school differences are very large while social class differences at home are either very small or absent. Even within the nursery school context, the teacher dominates the linguistic interaction and the child's role is primarily to respond rather than contribute or initiate. The other articles in this collection are rather more specialised, dealing with syndrome delineation in communication disorders, speech retarded children and the home treatment of autistic children. The collection as a whole deserves wide and close attention.

*Applied Psycholinguistics and Mental Health*<sup>91</sup>, edited by R.W. Rieber, is even more specialised, attempting to integrate psychiatry and the field of applied psycholinguistics. The underlying assumption of the book is that there is an heuristic value in the scientific study of the psychology of language and thought, the eventual outcome of which will be improved diagnosis, prognosis and treatment of mental illness. Rieber has also edited a volume<sup>92</sup> of essays on the theory and history of psycholinguistics going back as far as the seventeenth century, that is before the term was introduced but not before the preoccupations of psycholinguistics were debated by philosophers.

Finally, we report on two volumes which move beyond the examination of the most common medium of language, the spoken medium, and which raise issues of fundamental importance to both psycholinguistics and linguistic theory in general. Victoria Fromkin's contribution to both is well-known. Here she edits a volume on *Errors in Linguistic Performance: Slips of the Tongue, Ear, Pen and Hand*<sup>93</sup>. The second half of the title is important in that it illustrates that linguistic errors are not confined to speech errors of production, but can involve both production and perception in all modalities – spoken, written and sign. As Fromkin notes, only one other volume concerned with these kinds of data has been published. This again was under her editorship in 1971 and presented a series of papers from Freud's 1901 seminal paper to Fromkin's 1971 paper. The present volume includes only previously unpublished papers and arises out of a workshop on the subject at the XIIIth International Congress of Linguists in Vienna, Austria in 1977. Linguistic errors are important in that they can give clues as to the psychological reality of linguistic units – words, morphemes, phonemes – and provide a basis for postulating both linguistic structures and processing mechanisms for linguistic structures. The famous Dr Spooner inevitably features in the present volume, with an account not only of his spoken errors but of his written errors. Newkirk *et al* contribute an analysis of slips of the hand in American Sign Language providing evidence not only for the structural elements involved but of the persistence of certain combinatorial rules, even within error-marked productions. There are twenty-two articles in all with Donald Mackay providing an

91. *Applied Psycholinguistics and Mental Health*, by R.W. Rieber. Applied Psycholinguistics and Communication Disorders. Plenum. pp. x + 224.
92. *Psychology of Language and Thought: Essays on the Theory and History of Psycholinguistics*, ed. by R.W. Rieber. Studies in Applied Psycholinguistics. Plenum. pp. x+270.
93. *Errors in Linguistic Performance: Slips of the Tongue, Ear, Pen and Hand*, ed. by Victoria A. Fromkin. Academic. pp. x+334.

overview of the state of the art and some hints as to the possible future of language-error research.

*Signed and Spoken Language: Biological Constraints on Linguistic Form*<sup>94</sup> examines the properties of language and the constraints on the form of language from a completely new perspective. The work on sign languages, pioneered by William Stokoe and burgeoning in the 1970s to become an accepted part of linguistic studies, particularly in American and Scandinavia, provides a new approach to looking at language. It is now possible to examine more fully 'the complicated set of constraints that have been linked together to shape language'. The conference on which this volume is based brought together scientists concerned with the structure of language, its acquisition, its processing and perception and its underlying neural mechanisms. The recognition that sign languages appear to be characterised by a bias towards simultaneity of production rather than sequence, with the structural elements 'displayed concurrently as multi-dimensional, layered configurations in space', forces a closer examination of the role of linguistic modalities in shaping language structure. The volume is divided into four sections: 'The Structuring of Language by the Requirements of Motor Control and Perception'; 'The Structuring of Language by the Requirements of Memory and Processing'; 'The Structuring of Language by Development Processes' and 'The Structuring of Language by Biological and Neurological Process'. Each section contains three articles plus a group report reflecting the discussions which took place during the conference. This volume illustrates clearly how work on language in different modalities has direct relevance to all those interested in understanding the special resources which human beings have brought to the creation of complex, efficient and varied linguistic systems.

94. *Signed and Spoken Language: Biological Constraints on Linguistic Form*, ed. by U. Bellugi and M. Studdert-Kennedy. Life Sciences Research Report, 19. Weinheim, Deerfield Beach, Florida, Basel: Verlag Chemie. pp. 370.

# Old English Literature

ELIZABETH PALMER

As Professor Shippey's successor, I share the sentiment of a great author: 'Ure ieldran, þa þe þas stowa ær hioldon, hie lufedon wisdom and þurh þone hi begeaton welan on us læfdon. Her mon mæg giet gesion hiora swæp; ac we him ne cunnon æfterspyrgan'.

It is becoming clear that the present recession is already affecting Old English scholarship. Fewer books have been published, and fewer articles have found places in the journals. This is evident not only from the bibliographies, but also from the physical slenderness of some issues of the year's periodicals: starvation does not affect the living frame alone.

1980 has seen the publication of Greenfield and Robinson's *A Bibliography of Publications on Old English Literature from the Beginnings to the End of 1972*<sup>1</sup> which will prove invaluable to scholars now and in the future, once they have mastered the necessarily complex layout of this major work. Discussing this book, Professor E. G. Stanley in 'The Scholarly Recovery of the Significance of Anglo-Saxon Records in Prose and Verse: a New Bibliography' (*ASE*) has some doubts about the exclusion of specifically 'non-literary' material, on the grounds not only that the earlier scholars were more concerned with the philology, theology, history and legal history of the period, than with Anglo-Saxon as literature, but also that the Anglo-Saxon writers did not themselves conceive of their work as 'literature'. He therefore feels that the literary emphasis of the bibliography has caused the omission of much valuable material, and also regrets the exclusion of works in many languages 'which have Anglo-Saxon England imaginatively as their setting'. While, in a sense, these are important omissions, the *Bibliography* contains such a vast amount of valuable material, including lists of reviews, all of which is of primary interest to the present more literary-based scholarship, that further widening of its scope would, I think, lead to an imbalance of its main object for the benefit of a comparatively small number of scholars.

A less ambitious, but equally useful contribution to bibliography is Helmut Gneuss' 'A preliminary list of manuscripts written or owned in England up to 1100' (*ASE*). This shows the present location, content, language, and, where possible, dating, origin and provenance of extant English manuscripts up to 1100. It is a valuable addition to the only current source, Dr Ker's *Catalogue of Manuscripts containing Anglo-Saxon* (Oxford, 1957), and I look forward to the publication of the proposed bibliographical hand-list.

1. *A Bibliography of Publications on Old English Literature from the Beginnings to the End of 1972*, ed. by Stanley B. Greenfield and Fred C. Robinson. Toronto pp. 437.

Now published is the first section, *Part One: Old English*, of the New London Press's projected eight-part series of a seventeen-volume bibliography of articles on English literature published in periodicals between 1925 and 1975<sup>2</sup>. This, of course, in part duplicates Greenfield and Robinson, but, since it is conceived on a far more limited scale, it has the advantage of an easier lay-out, and three additional years of coverage of articles in periodicals.

Bibliographical material is also contained in *The Beginnings of Old English Lexicography*<sup>3</sup>. In what appears to be a privately printed edition, M. Sue Hetherington has made a survey of Old English lexicography from its beginnings in the middle of the sixteenth century to 1695, the year of publication of the first Old English dictionary, William Somner's *Dictionarium*. The book is partly a history of the lexicographers themselves, but is also, more importantly, an attempt to discover the source materials used by each one of them, showing this by tables of the manuscripts to which each referred, as far as these may be ascertained. Ms Hetherington also considers spelling, pronunciation, etymology, grammar and definition. The book contains much out-of-the-way and genuinely interesting material, but it is not particularly easy to use. Biographical, bibliographical and linguistic materials are too inter-connected to make the whole an easy work to use, (though the indexes of Old English words, persons and subjects are of assistance here), and my total impression is one of uncertainty about the precise aims of the work.

### 1. Social, Cultural and Intellectual Background

There is no large-scale work in this field, but there are several interesting articles. In 'Slave Raiding and Slave Trading in Early England' (*ASE*) David Pelteret investigates the law and practice in England, with reference to the continent, until the outlawing of the slave-trade in 1102; he also discusses the illegal slave raiding from Scotland and Ireland which apparently continued until the last quarter of the twelfth century. The matter has been largely neglected by historians, and this article does go some way towards righting the imbalance. Also of primarily historical interest is J. Bard McNulty's suggestion that 'The Lady Aelfgyva in The Bayeux Tapestry' (*Speculum*), should be identified with Aelfgyva of Northampton, mistress and later wife of Cnut, who was supposed to have passed off a priest's bastard as Cnut's son Swen, and another bastard as Harold Harefoot. Aelfgyva's presence, with a priest, and with the cryptic figure of a naked man standing in the same attitude as the priest immediately beneath, may well be a suggestion discountenancing the Norwegian claim to the English throne.

The highly entertaining and scholarly article by W. G. Cooke, 'Firy Drakes and Blazing-Bearded Light' (*RES*), seeks to prove that the *fyrenne dracan* of the Anglo-Saxon Chronicle for 793 (Ms. Tiberius B iv, D.), was recognised as a meteor or *draco volens*. In Simeon of Durham's account of the year 793 in his 'History of the Kings', *dracones per aera* are seen as *signa famam magnam* and

2. *Part One: Old English*. NLP, Dallas, Texas. \$30.
3. *The Beginnings of Old English Lexicography*, by M. Sue Hetherington. Spicewood, Texas, pp. 343.
4. *The Illustrated Encyclopedia of Medieval Civilisation*, by Aryeh Grabois. Mayflower-Octopus Books. \$25.



of other disasters, and Cooke points to later evidence of meteoric 'flying dragons' as portents of climatic and political disaster. The case, I feel, remains unproven. Both *Beowulf* and the Bible instance belief in genuine fiery dragons. Nevertheless, the article succeeds in casting serious doubt on the credulousness of the eighth-century writers who may well have been perfectly aware that they were viewing meteors (however portentous) rather than flying *wyrmas*.

Students will find Aryeh Grabois' *The Illustrated Encyclopedia of Medieval Civilisation*<sup>4</sup> a useful work of reference. The volume contains maps and tables, and is illustrated by photographs. The entries, of which there are over five thousand, are cross-referenced, and there is a useful bibliography. The scope of the work is, necessarily, wide rather than deep, but it should prove a helpful and time-saving handbook.

I have been unable to see either Jeff Opland's 'From Horseback to Monastic Cell: The Impact on English Literature of the Introduction of Writing', or Fred C. Robinson's 'Old English Literature in its most Immediate Context', both of which appear in *Old English Literature in Context: Ten Essays*<sup>5</sup>. This book contains other articles which will be noticed in the relevant sections of this chapter.

## 2. Vocabulary

There has been little in this field, and of it, most has been very specific, with the exception of Ashley Crandell Amos' *Linguistic Means of Determining the Dates of Old English Literary Texts*<sup>6</sup>. This is an examination and analysis of phonological-metrical, syntactic and grammatical, lexical and stylistic tests used by earlier scholars in dating literary texts for which no other evidence exists. Mrs Amos has provided excellent test charts which illustrate her discussion of method very clearly; one example is the chart showing the 'Metrically Attested Uncontracted and Contracted Forms of Words'. Her conclusion is, justly, I think, that very few of the linguistic tests are wholly reliable as a method of dating, where they depend on metre, although they can provide valuable contributory evidence. She shows that phonological tests are valid, although these are applicable only to a limited number of texts, and that lexical methods of dating are increasing in value as further studies of Old English vocabulary appear.

Mary Faraci has also used tables to demonstrate her theory that the subjunctive mood has wrongly been regarded as implying only doubt, uncertainty or fear. In 'The Modally Marked Form in Old English Subordinate Clauses' (*NM*), she suggests that it should, more properly, be regarded as a structure signal alerting the reader to subordination.

Two articles dealing with single words are also of interest. C. H. De Roo examines the 'Old English *sele*' (*Neophilogogus*) and concludes that its primary meaning should be glossed as 'abode' or 'dwelling', rather than as 'hall'. He ascribes this apparently faulty but usually accepted glossing to the

5. *Old English Literature in Context: Ten Essays*, ed. by John D. Niles. Brewer/R & L. pp. 184. \$42.50.

6. *Linguistic Means of Determining the Dates of Old English Literary Texts*, by Ashley Crandell Amos. MAA. pp. 210. \$22.

frequency with which the word does refer to a hall when it appears in texts, but supports his thesis by convincing etymological argument, and ends his article with a complete documentation of the word's use, alone and in compounds, in Old English poetry. The point may sound trivial, but the distinction, in effect between genus and species, is of more than lexical significance. In 'The Correspondant of West Saxon *cweþan* in Late Northumbrian and Rushworth One' (NM), the late Professor A. S. C. Ross examines the forms of *cweþan* which appear in the glosses to the Lindisfarne and Rushworth Gospels, and the Durham Ritual. These suggest that the postulated sound-changes *wea* > *wa* or *wæ*, and *we* > *wæ* can be substantiated, and, with other evidence, serve to explain all but two of the forms of this very complex verb. He is, however, forced to conclude that the use of the preterite form with present meaning remains obscure.

I have not seen Sandra J. Harnatiuk's 'A Statistical Approach to Some Aspects of Style in Six Old English Poems: A Computer-Assisted Study'. This appears in *Glottometrika* 27 edited by R. Grotjahn and appears to be an attempt to establish authorship.

### 3. Old English Literature: General

Few general studies have appeared, though Yale has published Jeff Opland's *Anglo-Saxon Oral Poetry*<sup>8</sup>. This outlines the development of pre-Conquest oral poetry, and produces a good deal of evidence for both its composition and performance. In testing the validity of his assumptions, he uses contributory evidence from other Indo-European oral traditions, and also makes interesting comparisons with modern Xhosa and Zulu oral poetry. This has the advantage, even for those who know nothing of African poetry, of showing a tradition in practice, and making its skills and difficulties alive to the scholar of Anglo-Saxon in a way which is impossible to envisage in a purely historical context.

Other general work takes the form of collections of essays. Loren C. Gruber and Dean Loganbill edit *In Geardagum* 3<sup>9</sup>. This includes Donald Fry's paper on 'Old English Formulaic Statistics' in which he shows how, if Parry's definition of the formula is retained, *Cædmon's Hymn* cannot be regarded, despite Bede, as an oral poem, and that, therefore, the use of statistical formulaic analysis as it is now practised is of very little use in Old English poetry. The same argument is taken further, and further justified, by John Miles Foley's 'Formulaic Befuddlement: Traditional Oral Phraseology and Comparative Prosody'. Raymond P. Tripp Jr. considers 'Post-Editorial Editions of *Beowulf*', and Dean Loganbill in 'Time and Monsters in *Beowulf*' suggests that *Beowulf*'s own status as a hero is intimately connected with the poet's conception of time and its role in the poem. Betsy Holloway looks at some of the difficulties of translating *Beowulf*, and Loren Gruber suggests one way in which problems of translating the *Maxims* might be considered. Edith Whitehurst comments on both the previous essays, and adds her own theories

7. *Glottometrika* 2, ed. by R. Grotjahn. Q. Ling 3. Bochum, Brockmeyer. pp. 218.

8. *Anglo-Saxon Oral Poetry*, by Jeff Opland. Yale. pp. 289. £17.50.

9. *In Geardagum 3. Essays on Old English Language and Literature*, ed. by Loren C. Gruber and Dean Loganbill. SNLS, 1979. pp. 90.

of translation in 'Connotative Language and Evocative Imagery in the Translation of Old English Poems: a Critique and Commentary'. The collection also contains Tim Lally on 'Thought and Feeling in *The Wanderer*', tracing the interrelation of intellectual and effective patterns in diction and syntax; Gregory Jember's very plausible reading of the first line of Riddle 48, and William Schweiker on 'The Soteriological Program of *Christ*'. This identifies Pelagian doctrines of salvation alongside orthodox doctrines referred to in the poem, and connects them, sensibly, with the Anglo-Saxon heroic tradition with which they clearly blend.

Another collection of essays to which I have already referred, is thematically linked, as each examines the various contexts which must be considered in order to read Old English literature correctly. *Old English Literature in Context*<sup>5</sup> contains work by T. M. Anderson, P. Damon, J. W. Earl, J. M. Foley, T. Hill, A. B. Lord, M. N. Nagler, J. Opland, F. C. Robinson, and by the editor, John D. Niles. 'Context' is considered in a wide variety of senses, some quite frequently overlooked by scholars and critics, and the whole collection should be an interesting one.

In 'The Dangers of Disguise: Old English Texts in Modern Punctuation' (*RES*), Bruce Mitchell pleads for more thought by editors of Old English texts. Modern English (or German) punctuation is designed for a written language. Old English punctuation was not. Editors must choose amongst the punctuation of the original Ms., modern punctuation, or a compromise; and while the last is legitimate, especially where texts are being prepared for readers of different abilities, great care must be taken that interference with the original punctuation, or the lack of it, does not obscure patterns of rhetoric, or make radical changes in the sense. Dr Mitchell gives numerous and cogent examples to prove his points, and suggests a few of his own solutions to the problem. These, in themselves, are not wholly satisfactory, but, as the author points out, his aim is to suggest rather than to prescribe. The problem he has raised is genuine enough to make this an important article.

#### 4. *Beowulf*

As in former years, the largest body of work to appear on any one area has centred on *Beowulf*. Douglas D. Short has provided a chronological guide to *Beowulf* scholarship between 1705 and 1978 in his *Beowulf Scholarship: An Annotated Bibliography*<sup>10</sup>. In this, authors are listed chronologically for each year. The book is divided into two parts, the first of which, covering 1705–1949, is selective, listing only those works which are central to the development of *Beowulf* scholarship, or are, in themselves, of particular historical interest. The second part, covering 1950–78 is comprehensive. Almost every entry is annotated, briefly in the first part, more fully in the second, often giving complete abstracts of the contents. These annotations are informative and very useful, though occasionally Professor Short is unable to resist such delightful irrelevancies as that for Entry 592 where he notes that the Fr. in Klaeber's name is not an abbreviation for Father. There is an excellent subject index, which, while it is not exhaustive, is more than adequate for

10. *Beowulf Scholarship: An Annotated Bibliography*, by Douglas D. Short. Garland. pp. 353. \$38.



normal purposes. The system of cross-references within the annotations is also good, and both students and scholars of *Beowulf* should find this an invaluable book.

An interesting theory pointing to a somewhat later dating for *Beowulf* from that which is usually advanced, is provided by Louise E. Wright in 'Merewioingas and the Dating of *Beowulf*: A Reconsideration' (*NMS*). She takes the word *merewioingas* (l. 2921) not as the usual *terminus ad quem*, but as a *terminus a quo*. The chronicle of Fredegar tells of the founder of the Merovingian dynasty as begotten by a marine monster. Ms Wright shows that his name, Merovich, joined with the suffix *-ing* would give rise to the form which appears in the epic, and suggests that the *Beowulf* poet might well have a particular interest in the story of a man fathered by a monster. She claims that Fredegar's chronicle could not have been familiar to the Anglo-Saxons until the early eight hundreds. This, however, is the weak link in her argument, which rests upon likelihood and presumption. If her assumption is correct, and I can see no way of proving this beyond probability, then her suggestion that *Beowulf* should be dated after the downfall of the Merovingian kings, at the end of the eighth, or in the early ninth, century, would be worth consideration.

The second part of Ruth Mellinkoff's 'Cain's Monstrous Progeny in *Beowulf*: Part II Post-Diluvian Survival' (*ASE*) continues her study of the descent of Grendel from the Cain-begotten giants of ancient Jewish Noachic tradition. She shows that the legend of Og, the giant king of Basan, a descendant of the fallen angels who mated with the race of Cain, was well-known in both Jewish and Christian circles. This race, by Rabbinic tradition, was spared because the Flood did not engulf Israel. Further corroboration of the survival of antediluvian giants is provided by the confusion of Cain with Ham, to which Alcuin's work testifies. The author concludes reasonably, that the very widespread nature of the belief and speculation concerning the survival of the race of Cain makes it both impossible to suggest the source known to the author of *Beowulf*, but underlies the probability that Grendel and his kin were seen by him, not as figurative, but as certain and direct descendents of the line.

Martin Puhvel has a brief note on Grendel, 'A Scottish Analogue to the Grendel Story' (*NM*) showing that the story is closely paralleled by the Scottish variant of the well-known folk-tale of 'The Hand and the Child', while Alan K. Brown suggests a line of descent for the dragon: in 'The Firedrake in *Beowulf*' (*Neophilologus*) he links the dragon to Gregory the Great's connection of Leviathan with Isaiah's basilisk with its poisonous breath. The British-Latin 'Life of St. Samson' describes an encounter with a fiery and serpentine basilisk, while Leviathan's glowing track could suggest both the identification with meteors and the possibility of flight in dragons. Danish folk-lore ascribed their fiery glow to the gold which dragons carried to their hoards. The author suggests that all these literary and folk elements seem present in *Beowulf*'s contest, thus firmly re-linking the various aspects which W.G. Cooke had attempted to separate (See Section I above). 'But who shall arbitrate . . .'

Connections between the structures of *Beowulf* and the intricate patterns characteristic of Anglo-Saxon art are made by Lewis E. Nicholson in 'The Art of Interlace in *Beowulf*' (*SN*). He traces the double motifs of the parallels, contrasts and comparisons between men and monsters, the motif of the body



as a house, and the single motif of the arrow, and shows that their use is not simple juxtaposition but interlacement in a deliberate device, which, he suggests, adds both to the meaning and richness of the whole design. His argument from art is not new, but his demonstration of motifs is useful in showing how, even within the framework of a long oral poem, the themes are interwoven.

Another theory suggesting an overall sophistication of design in *Beowulf* which I do not find wholly convincing is that put forward by Bruce Moore in 'The Thryth-Offa Digression in *Beowulf*' (*Neophilologus*). The author sees the poem as one of sudden shifts of perspective and abrupt contrasts of which the Hygd-Thryth contrast is typical. Thryth, set midway in the poem, at first evil, then good, is seen as an indication of the renewal of good and of harmony after evil and discord, pointing back to Scyld Scefing and forward to Beowulf's defeat of evil and the restoration of harmony at the end.

Unferþ reappears, this time in a determined attempt by Carol J. Clover to demonstrate conclusively the theory often suggested in the past, that the Beowulf-Unferþ encounter should be regarded as a typical Norse flyting-scene. In 'The Germanic Context of the Unferþ Episode' (*Speculum*), Ms Clover, by comparing a large number of examples, achieves a consensus definition of flyting, in respect of setting, contenders, dramatic situation, content and outcome. In the light of this she proposes not only that the Unferþ episode is a traditional flyting-scene, but that such recognition explains many previously puzzling aspects of it.

The same character is at the centre of Robert Bjork's objection to James Rosier's 'Design for Treachery: The Unferth Intrigue' (*PLL*). In a tripartite argument deriving from the sources of *byle* in Old English and Old Norse, applied to the graphic representation of Unferth, and the sword-giving episode, Rosnier saw Unferth as the threat from inside Heorot, as Grendel is the threat from outside. Bjork denies Rosnier's etymological assumptions from which he derives his pejorative sense of *byle*, and therefore cannot accept the rest of Rosnier's argument. Unfortunately, he has no solution of his own to offer, and his case rests with his opinion that Unferth's role must remain an enigma.

A very different view is put forward in a brief plea concerning Unferth's name by Jane Roberts in 'Old English *Un-* "Very" and "Unferth"' (*ES*). She wishes to apply the obsolescent, but still occasionally used prefix *un-* in an intensifying sense, thus rendering Unferth as 'very brave' or 'great in spirit'. Two examples of *un-* in this sense are admitted in *Beowulf* by Wrenn and Bolton, but there is enough evidence in the same poem for its use in a contrary sense to deny the theory more than conjectural value.

E. R. Anderson in 'Formulaic Typescene Survival: Finn, Ingeld and the *Nibelungenlied*' (*ES*) also reviews flyting-scenes, in terms of Donald Fry's 'typescenes'. He adduces the Finn and Ingeld legends as examples of such scenes, and suggests a parallel from the *Nibelungenlied*. While the Ingeld evidence seems consistent with Anderson's definition of 'typescene', the qualification of the Finn episode rests on the identification of Hnæf's sword as the provocative weapon, and this is by no means clear. While the *Beowulf* case remains, I think unproven, the article is of interest in adding the 'tragic court flyting' to the list of stock narrative patterns in Germanic poetry, though I suspect that Mr Anderson might well find further examples of it in Celtic material also.

A series of articles on textual problems have produced a number of suggested readings. Alfred Bammesberger in 'Three *Beowulf* Notes' (*RES*), sees the difficulty of ll. 2297b–2298a as one of editorial punctuation with which Dr Mitchell (Section 3, above) would sympathise. He justifies *æghwæpre* in 2844a, reading the two lines 'the treasure had through (the action of) each brought about the end of this transitory life', which seems a little forced. In 3127a he wishes to add a full point after *orwearde*, reading it as *or-weard*, on the pattern of *or-mōd*, glossing, as do Klaeber and Wrenn, 'without a guardian'. All these suggestions are plausible, and two of them have the merit of leaving the Ms. unmodified, but each in its turn raises a problem of elucidation which does not wholly seem to answer the matter. Roger Dahood in 'A Note on *Beowulf* 1104–8a' (*MÆ*) offers no solution to the problem of l. 1106, but shows that careful examination of the manuscript reveals traces of an additional word which begins with a long descender. He suggests possible readings, but admits that none can be conclusive. Nevertheless, in pointing out that the text is defective he shows good reason for the syntactical difficulty of the passage as it appears in all the editions so far. John D. Niles, '*Beowulf* 431–2 and the Hero's Civility in Denmark' (*N&Q*) argues in favour of B. Thorpe's tacit reading (*Beowulf* Oxford 1855),

*þæt ic mote ana [mid] minra eorla gedryht  
and þes hearda heap Heorot fælsian*

which both avoids the necessity of Kemble's transference of *ond* to follow *ana*, and implies a mannerly recognition by Beowulf of Hrothgar's warriors. This is an ingenious suggestion for getting round what is clearly an error in the manuscript with as little disturbance as possible.

Another attempt to retain the Ms. reading is made by Raymond P. Tripp in 'Hate and Heat in the Restoration of *Beowulf* 84; *þæt se secg hete aþum swerian*' (*ELN*). He traces the imagery associated with Grendel and defends *secg hete* as pointing to Grendel as well as to the destruction of Heorot. But his suggested reading 'that that man hate with oaths should swear' is hardly a comfortable one.

Two wider considerations of meanings are advanced by Louise Corso with 'Some Considerations of the Concept *Niþ* in *Beowulf*' (*Neophilologus*) and by Stephen Morrison with '*Beowulf* 698a, 1273a: *Frofor ond fultum*' (*N&Q*). Ms. Corso by tabulation of definitions of the word *niþ* derived from Klaeber, Bosworth-Toller and Grein's *Sprachschatz der angelsächsischen Dichter*, and by similar tabulations of Klaeber's definitions of compounded forms, has discovered that Klaeber has restricted the word to an external and physical meaning, while Bosworth-Toller and Grein, using reference to a wider range of texts, allow it to refer to internal states. She therefore concludes, I think properly, that a similar extension of meaning could be adduced in many of the contexts in which the word appears in *Beowulf*. In the same way, Stephen Morrison has noticed that the phrase *frofor ond fultum*, which occurs in at least eight Old English texts other than *Beowulf*, is normally used with an overtly religious meaning. Psalter-glosses, some admittedly later than *Beowulf*, use *frofor* to gloss *consolatio*, *protector* or *refugium*, and *fultum* for *auxilium* or *adiutorium*, and he therefore suggests that the phrase carries an accepted religious and Biblical sense which should be extended to the two uses of it in *Beowulf*.

The principles of verse syntax are raised by Alan Bliss in 'Auxiliary and verbal in *Beowulf*' (ASE) who analyses, with illustrative tables, the uses of auxiliary and verbal in *Beowulf*. He hopes by this means, to arrive at an agreed method for the analysis of verse syntax, and to discover, from this, how far poets were constrained not only by metre, but by syntactical laws, and therefore to arrive at some judgement of the skill with which they handle their material.

I have already noted other work on *Beowulf* in Section 3 above, where this has been part of collections of essays, but I have been unable to see any of the following essays and articles contained in *Old English Literature in Context: Ten Essays*<sup>5</sup>: Philip Damon, 'The Middle of Things: Narrative Patterns in the *Iliad*, *Roland* and *Beowulf*'; John Miles Foley, '*Beowulf* and Traditional Narrative Song: The Potential and Limits of Comparison'; Albert B. Lord, 'Interlocking Mythic Patterns in *Beowulf*'; Michael N. Nagler, '*Beowulf* in the Context of Myth'; Theodore Andersson, 'Tradition and Design in *Beowulf*'. *A Fair Day in the Affections: Literary Essays in Honor of Robert B. White Jr*<sup>11</sup> edited by Jack M. Durant and M. Thomas Hester, contains Douglas D. Short's '*Beowulf* and Modern Critical Tradition'; and Thomas Elwood Hart's 'Tectonic Methodology and an Application to *Beowulf*' appears in *Essays in the Numerical Criticism of Medieval Literature*<sup>12</sup> edited by Caroline D. Eckhardt. Paul Edwards has 'Art and Alcoholism in *Beowulf*' and Norman E. Eliason 'The Burning of Heorot' in *Speculum*. (DUJ) Also noted are Jane C. Nitsche, 'The Structural Unity in *Beowulf*: The Problem of Grendel's Mother' (TSLL); Samuel M. Riley, 'The Contrast between *Beowulf* and *Hygelac*' (JNT); Rolf H. Bremmer Jr, 'The importance of Kinship: Uncle and Nephew in *Beowulf*' (*Amsterdamer Beiträge zur Älteren Germanistik*); Matsuji Tajima, 'Gnomic Statements in *Beowulf*' (*Studies in Language and Literature*, Fukuoka, Japan); Shizuo Toda, 'Grendel's Arm and Goblin's Arm: Notes' (*Essays and Studies in English Language and Literature*, Sendai, Japan); and what looks like a more general study, 'Caedmon and the Monks, the *Beowulf*-Poet and Literary Continuity in the Middle Ages' by Richard J. Schrader (ABR).

## 5. The Junius Manuscript

Interest seems to have centred on *Exodus* this year, and six articles appeared. Brian Green, in a most clearly documented comparison, shows that the figure of Moses derives much from Gregory's *Moralia* 27 (C&M). In 'Gregory's *Moralia* as an Inspirational Source of the Old English Poem *Exodus*' he demonstrates that Gregory's cloud and tent imagery in the *Moralia* are clearly echoed in the *Exodus* theme of nationality, and that Moses' role in the poem, symbolised by cloud and fire, also seems to derive from Gregory. This not only emphasises the homiletic nature of *Exodus*, but serves as a parallel to corroborate Marcel Dando's argument that Gregory's *Moralia* in *Job* influenced *Genesis B*<sup>4</sup>. Maxwell Luria in 'Why Moses' Rod is Green' (ELN) argues that Moses' green *tane* (rod), or *tacne* (symbol), in *Exodus* 281, is of a

11. *A Fair Day in the Affections: Literary Essays in Honor of Robert B. White Jr*, ed. by Jack M. Durant and M. Thomas Hester. Winston, pp. 212.

12. *Essays in the Numerical Criticism of Medieval Literature*, ed. by Caroline D. Eckhardt. BuckU; AUP. pp. 239.



typologically symbolic nature. In a commentary ascribed to Bede, Moses' rod is held to prefigure Christ's Cross, which often appears as a tree in both Anglo-Saxon imagery and art. The author suggests that *Exodus* should be regarded as a Christological interpretation of the crossing of the Red Sea, with Moses' rod, a type both of the cross and of Christ, following Luke 23.31. While this is arguable, a simpler explanation of Moses' rod which struck water from the rock would be a conflation with that of Aaron which 'budded and brought forth buds' and might well be thought of as 'green'. There are, I suspect, too many rods altogether in the Book of Exodus to ignore such a simple explanation. Besides, the Vulgate *virga*, which properly means a green shoot, or fresh-cut rod, is used of both Moses' and Aaron's rods, and there is no reason to suppose that the poet was unaware of this. Moses' rod is also the subject of an essay I have not been able to see, again in *Old English Literature in Context*<sup>5</sup>. This is 'The *Virga* of Moses and the Old English Exodus' by Thomas D. Hill. Unseen also is J. R. Hall's 'The Old English *Exodus* and the *Antiquitates Judaicae*: More Parallel's (*Archiv*).

An attempt to identify the mysterious *afisc meowle* who appear(s) in *Exodus* is made by Zacharias P. Thundy in 'Afrisc Meowle and the Old English Exodus' (*Neophilologus*). He takes the phrase to be plural, and refers it to the 'mixed multitude' of Exodus 12. 37-38, explained by Philo of Alexandria as 'the children of Egyptian women by Hebrew fathers into whose families they had been adopted', and, allegorically, as pagan wisdom. Thus, they become both the plunder of Egypt, the captive Gentile-women, and figuratively, the Church 'beautified by pagan art and literature'.

An emendation to l. 145b of *Exodus* is suggested by John F. Vickrey. In 'Concerning Exodus Lines 144-145' (*ELN*) he puts forward the idea that a scribal error has omitted the second element of a compound word in the difficult phrase *ynb an twig*, and suggests *anfeald*, 'single' or 'simple'. *Cyn* in l. 145a should then be read as a plural, and the *Egypta cyn* then become the devils, while the *anfeald twig* is Christ, symbolised by the humble twig of the hyssop. I find this theory more ingenious than plausible. While the suggested emendation is possible, it does not really identify twig more certainly than the original *an*, and, as I have already said, the Book of Exodus is too liberally supplied with rods/twigs to make the connection with the hyssop of the Passover symbolising Christ at all certain.

A plea for greater attention to the artistry of *Genesis A* is made by Constance Hieatt (*NM*), who sees a thematic pattern of considerable sophistication worked out in verbs of dividing which occur throughout the poem, from the opening in which the angels seek to divide heaven from which they are then divided by God, to the end in which Abraham, the *wærfæst* man is contrasted with the *wærlæs* fallen angels. Abraham points towards the second coming of Christ, and the blessed on the Latter Day. Her analysis in 'Divisions: Themes and Structure of *Genesis A*' is a good one, which suggests that *Genesis A* is deserving of more attention, and may have suffered too much in the past from its unfavourable comparison with *Genesis B*.

Thematic unity is also the argument of Robert Bjork's 'Oppressed Hebrews and the Song of Azarius in the Old English *Daniel*' (*SP*). He notes that the placing of Azarius' puzzling prayer for deliverance after that deliverance has in fact been granted can be defended on aesthetic as well as on scriptural grounds. He sees it not as a personal prayer, but as an appeal for national deliverance,



which not only consummates the Covenant theme which has been stressed throughout the poem, but points forward to the triumph of Israel. Seen in this light, the poem achieves both thematic unity and a wider religious significance.

John Miles Foley has analysed passages from poems of the Junius Manuscript in an attempt to give credence to the integrity of half-line units. In 'Hybrid Prosody and Single Half-lines in O. E. Poetry by analogy with Serbo-Croatian Poetry' (*Neophilologus*) he notes what appear to be clear analogies with Serbo-Croatian charm poetry to substantiate his argument. As I am wholly ignorant of Serbo-Croat I am unable to evaluate his judgement, and I suspect that this comparison, however justifiable, will be of interest only to a very select few.

## 6. Poems of the Vercelli Book

I have been unable to see two articles which involve comparisons between *The Dream of the Rood* and other poems. These are Peter Orton's 'The Technique of Object-Personification in *The Dream of the Rood* and a Comparisons with the Old English Riddles' (*LeedsSE*), and Christopher L. Chase's 'Christ III, *The Dream of the Rood*, and Early English Passion Piety' (*Viator*). Also unseen are John L. Cleland's 'The Art of the *Dream of the Rood*' (*Faith and Reason* 1979), and James W. Earl's 'The Typological Structures of *Andreas*', from *Old English Literature in Context*<sup>5</sup>.

Apart from these, Thomas Hill, in answer to Professor Whatley's 'Bread and Stone: Cynewulf's *Elene* 611-18' (*NM* 76, 1975), returns to 'Bread and Stone Again: *Elene* 611-18' (*NM*) and suggests that Judas' speech contains an allusion not to Matthew 7.9-11, but to Matthew 4.11ff., the account of the Temptation in the Wilderness. He sees this as fitting the immediate context better, and alluding both back to Joseph's escape from the dry pit, and forward to *Elene*'s imprisonment of Judas in a similar pit.

A most attractively ingenious theory (though not, alas, susceptible to proof) about how the Vercelli Book appeared in that unlikely place, is advanced by Robert Boenig in '*Andreas*, the Eucharist, and Vercelli' (*JEGP*). He demonstrates – and this is convincing – that *Andreas* follows the Radbertian doctrine of the Eucharist, even to its almost cannibalistic overtones of actual flesh and blood. A Council was held at Vercelli, where there was already a cult of St Andrew, in 1050, at which the opposers of Radbert were condemned. The author proposes that the Book was brought to the Council by an English prelate who was aware both of the cult, and of the poem's Eucharistic orthodoxy. This theory has an elegant simplicity which makes it very plausible, and it is a pity that we shall probably never know if it is also correct.

## 7. The Exeter Book

There has been a pleasantly wide spread of work on the poems of the Exeter Book, but much of it deals with minor points. Raymond St. Jacques' title 'The Cosmic Dimensions of Cynewulf's *Juliana*' (*Neophilologus*) seems, however, to go to the other extreme. He reads the poem as a microcosm of the cosmic struggle between the forces of good and evil. Since *Juliana* ranges from Adam to the Latter Day, I find it difficult to believe that its cosmic nature has, so far, remained unrecognised, but if Raymond St. Jacques is correct in believing this,

then it should be stated. Donald Bzdyl in 'Juliana 559-563a' (*N&Q*) offers an alternative explanation to that given in Rosemary Woolf's edition for the obscure passage with which *Juliana* resumes after the missing Ms. leaf. His suggestion, derived from the Latin *Vita* in the *Acta Sanctorum*, makes excellent sense in the context.

Thomas D. Hill provides scriptural reference and glosses to explain 'Bethania, The House of Obedience: the Old English *Christ II*, 456-67' (*N&Q*). The homiletic source of the poem provides no analogue for the holy city of Bethania or for the obedience of the disciples, whilst the place is merely named in Luke 24. 50. But Jerome glosses *Bethania* as *domus oboedientiae*, while Bede's commentary on Luke expands this etymology and also accepts Bethania as a symbol of sacramental life. It does, indeed, seem probable that the author of *Christ II* knew Jerome's gloss, and quite likely, from his account of the revelations given to the disciples, that he knew Bede's commentary. Another good case is made by Patrick W. Connor for the links between the *Descent into Hell* and the Liturgy for Holy Saturday. In 'The Liturgy and the Old English *Descent into Hell*' (*JEGP*), the author shows how the beginning of the poem reflects the Light Service of the Catholic Easter Liturgy, and the second part, largely spoken by John the Baptist, echoes the baptismal service. Examples and parallels from the St Gall antiphonaries and the Hartker Antiphonary are conclusive evidence that the poem develops and expands the liturgical pattern of the day.

With 'The text of a damaged passage in the Exeter Book: *Advent (Christ I)* 18-32' (*ASE*), John Pope usefully returns to the ultra-violet photograph of 1933 of the damaged first (extant) page of the Exeter Book and offers a series of corrected readings which he transcribes and justifies. He then gives a revised text of the passage in the light of his corrections and suggestions.

The established battle over *The Seafarer* between Professor Pope and Professor Greenfield continues with the latter's return to the attack in 'Sylf, seasons, structures and genre in *The Seafarer*' (*ASE*) in which he re-asserts his reading of *sylf* as 'of my own accord' and brings fresh evidence to support his view. He offers a structural reading of the poem showing how the seasonal imagery brings out the penitential and strongly apocalyptic aspects, and how the Seafarer himself is brought to recognise the meaning of his past experiences and their relevance to the barrenness of all life outside the Christian way.

The nature of Widsip's profession is raised by Ida Masters Hollowell in 'Was Widsip a *scop*?' (*Neophilologus*). She argues that he was not a *scop* but a *wophora*, a sort of travelling seer. Her evidence is interesting, but that actually within the poem is, I think, too slender to carry her point. In the same way, Johan Kerling has an interesting but not conclusive suggestion for the *Wulf and Eadwacer* entanglement. 'Another solution to the critic's riddle: *Wulf and Eadwacer* revisited' (*Neophilologus*) is really a countering of John Fanagan's interpretation in *Neophilologus* 60, 1976. Kerling, who offers a translation of his reading, thinks that the speaker is Eadwacer's wife who has had a child by Wulf and is then punished by separation and exile. This theory hangs nicely together provided that one finds the interpretation of the first two lines acceptable.

From critical puzzles to intentional riddles; this year Michael Alexander has brought out a very readable translation of fifty-four of them from the Exeter

Book<sup>13</sup>. The aim of the translator was to keep both diction and versification as close as possible to the originals and this sometimes leads to a rather self-conscious use of language, to archaisms such as 'swart' and 'air-grail', to successful but not original puns such as 'With Wierd cunning', and to some forced and uncomfortable syntax. But more often the collection is witty, nicely judged in tone, and an excellent introduction to the Riddles. Riddle 39, not attempted by Mr Alexander, is provided with a solution by Stanley Greenfield in 'Old English Riddle 39 Clear and Visible' (*Anglia*). His answer is DREAM, and as he shows, it fits each aspect of the puzzle far more plausibly than any previous suggestion, and should, I think, be accepted.

Only two works on *Guthlac* have appeared, and the first, by Edward M. Palumbo<sup>14</sup> I have not yet been able to obtain. Literary formulae seem to be in fashion at present, and 'Guthlac on the Beach' by Alexandra Hennessey Olsen (*Neophilologus*) is also on this topic. Ms Olsen argues that *Guthlac B*, was, despite its closeness to the *Vita Sancti Guthlaci*, nevertheless, composed in terms of formulaic devices, and she examines specifically the 'Hero on the Beach' formula in support of her contention. She concludes that *Guthlac B*, in uniting two disparate traditions, the scholarly/Patristic, and oral-formulaic, is a new and successful literary form.

Other articles on poems of the Exeter Book have already been mentioned in *In Geardagum*<sup>9</sup> (Section 3 above), and I have been unable to see the following: John C. Shields, 'The Seafarer as a *Meditatio* (*Studia Mystica*)'; Tim D. P. Lally, 'Synchronic vs Diachronic Popular Culture Studies and the Old English Elegy' in *5000 years of Popular Culture*<sup>15</sup>.

## 8. Other Poems

Most of the work in this area has been minor. But Constance B. Hieatt in 'Judith and the Literary Function of Old English Hypermetric Lines' (*SN*) suggests that both hypermetric lines and envelope passages are significant for the clarification of themes, and are used as marks of division. This is substantiated by comparison with other Old English poems where the same devices are used to indicate themes and symbols. If her assumption that hypermetric lines may be regarded as an indication of the division of *Judith* into fitts be accepted, then, as she states, it is probable that about one thousand lines are missing from the poem. This conjecture about a major work stands out. The rest is largely peripheral, though several articles are of interest.

David Yerkes returns to the only surviving Ms. of the metrical preface to Wærfeth's translation of Gregory's *Dialogues* with 'The Full Text of the Metrical Preface to Wærfeth's Translation of Gregory' (*Speculum*), and offers a list of textual emendations to Dobbie's 1942 edition, some derived from his own observations of the Ms., some from those of other students. His article ends with a usefully revised text of the twenty-seven line preface. Also of interest is Joseph Dane's attempt to find a coherent framework into which the oddly heterogeneous elements of *Solomon and Saturn II* will fit. He

13. *Old English Riddles from the Exeter Book*, by Michael Alexander. Anvil. pp. 71. £2.95.

14. *The Literary Use of Formulas in Guthlac II and their Relation to Felix's Vita Sancti Guthlaci*, by Edward M. Palumbo. Mouton, 1979.

15. *5000 Years of Popular Culture: Popular Culture before Printing*, ed. by F. E. H. Schroeder. Poplar. pp. 325.



suggests, in 'The Structure of the Old English *Solomon and Saturn II* (*Neophilologus*), a derivation from earlier Christian-Manichean debate literature exemplified by St Augustine, or, conjecturally, by the lost *contradictio Salominis* of which we know only from the condemnation of it by Gelasius.

*The Battle of Brunanburgh* is the subject of '“Artificial Poetry” and Sea Eagles' (*NM*) by Bernard Van't Hul and Dennis S. Mitchell. This poem has traditionally been regarded as artificial and 'literary', built up from the formulae of earlier verse. The authors point to the unusual and evocative use of the sea eagle, which is clearly described and exactly observed from nature, as proof that the poem should be regarded as a more serious and artistic work of art in its own right. But does one swallow make a summer?

The rest is all charms and runes. Willy L. Braekman in 'Notes on Old English Charms' (*Neophilologus*) gives plausible explanations for a number of hitherto unexplained words in the cycle of pagan charms found in the eleventh-century *Lacnunga* (Harley 585). I am less happy about 'A Celtic Intruder in the Old English Rune Poems' (*NM*), in which Marijane Osborn and Stella Longland suggest that the rune-name *iar* is, in fact, a Celtic word meaning 'a small brown animal'. Despite the rune poet's definition that *iar byþ eafix*, the authors find a solution in the early decree that in Lent a beaver is a fish, and that, therefore, *iar* is a beaver. Or, perhaps, one might add 'An otter, Sir John?' Equal ingenuity is used, again by Marijane Osborn, in 'Old English Ing and his Wain' (*NM*) in the identification of the *ing* rune with the constellation Böotes, following the Wain (Ursa Major). Careful joining by lines on a star-chart of one star to another in the constellation, in the way which Ms Osborn indicates, will indeed produce the rune *ing*; a different arrangement of lines gives quite different results.

I regret that I have been unable to see Ute Schwab's 'Nochmals zum ags, *Waldere* neben dem *Waltharius*' (*BGDSL* 1979).

## 9. Prose

Again, the work has been mainly in the form of brief articles, though there have been two editions of texts. The first, 'Le Continuazioni di Peterborough (1122–1154) alla Cronaca Anglosassone (ms.E): Versione italiana con note linguistiche' by Nicoletta Francovich (*Studi Medievali*, Rome, 20), I have been unable to see. The second 'Zwei Späلتenglische Beichtmahungen aus HS. Cotton Tiberius A.III.' is an edition of two prose pieces of late Old English exhortations to confession, by Hans Sauer (*Anglia*). The texts have been edited before, but not for many years, nor with such a complete apparatus. Sauer offers an introduction including sections on the Ms., sources, language, notes and bibliography, and includes a photograph of a page from the Ms. The texts are of interest in themselves, and the apparatus full and well presented, the whole giving access to two hitherto largely disregarded pieces of late Old English exhortation.

In what, sadly, was his last article before his death, Alan S. C. Ross, in collaboration with Ann Squires, produced the results of an examination of 'The Multiple, Altered and Alternative Glosses of the Lindisfarne and Rushworth Gospels and the Durham Ritual' (*N&Q*). By assessing each variety of gloss, and accounting for it where possible, they show that the influence of Lindisfarne upon Rushworth is clear. Another comparison, this time of the



Old English Gregory's *Dialogues* with the Latin texts in Moricca and Migne, shows that in twenty-seven instances the Old English is demonstrably closer to Migne than Moricca, and seventeen closer to Moricca than Migne. Several examples occur where the Old English corresponds to neither of these Latin texts, and C. D. Jeffery in 'The Latin Texts underlying the Old English Gregory's *Dialogues* and *Pastoral Care*' (*N&Q*) suggests that there is evidence for a third but so far unidentified Latin text underlying the revised Old English version, while a similar comparison with the *Pastoral Care* produces evidence of a like nature.

A very useful article by M. R. Godden, 'Ælfric's Changing Vocabulary' (*ES*) investigates specific changes in Ælfric's vocabulary as his writing life progressed. The author takes a fairly small group of words and demonstrates how some forms appear only in the early work, and are then dropped and another form substituted. His conclusion is that Ælfric's vocabulary changed gradually in response to 'stylistic experiment and external influences'. Clearly, a far more exhaustive investigation based on a complete concordance to Ælfric's work would give a much clearer picture, but, limited though it is, this article disproves the old theory that Ælfric used a wholly characteristic vocabulary by which his work could be recognised, and also suggests that vocabulary studies as a base for ascribing anonymous texts should be regarded with considerable caution.

Dorothy Horgan has published in three journals three articles on Alfred's *Pastoral Care*, two of which are based on an examination of two unpublished Mss. (Cambridge, Trinity Coll. R.5.22 (717) fols. 72-158, and Cambridge University Library, I i. 2.4.). In 'The lexical and syntactic variations shared by two of the later manuscripts of King Alfred's translation of Gregory's *Cura Pastoralis*' (*ASE*), she analyses the variants common to both Mss., and deduces a common ancestor from which these variants stem. Her results are drawn from her complete collation of both Mss. and show that the common ancestor was edited for practical use by some updating of vocabulary and style.

Her examination of variation in the prefixes in the same two Mss. in 'Patterns of Variation and Interchangeability in some Old English Prefixes' (*NM*), also suggests that such variation is stylistic rather than semantic, and that the historical origins of the prefixes do not prevent interchange. She suggests the possibility that the senses conveyed earlier by the use of prefixes, may, by the eleventh century, be indicated by the use of prepositional adverbs.

Dorothy Horgan's third article 'Old English Orthography: A Short Contribution' (*ES*) is again based on Alfred's *Pastoral Care*, this time on a tenth century Ms. (Corpus Christi College, Cambridge, Ms. 12). She found evidence both of particular scribal consistency, and of variations which might well be the practice of a school or schools. From this, the author deduces the general principle that the examination of Mss. should start from the analysis of individual hands, and in particular from orthographical variation where there is no question of phonological divergence. A careful distinction must be made, however, between consistency in words when there is a choice of spelling, and the general tendency towards standardisation.

Four articles appeared on the *Blickling Homilies*, one of which, 'The Liturgical Content of *Blickling Homily X*' by Julia Dietrich, (*AN&Q*), I have been unable to see. Marcia Dalbey in '"Souls Medicine": Religious Psychology in the Blickling Rogation Homilies' (*Neophilologus*) sees the

homilies for Rogation Monday and Wednesday as imagistically connected by the idea of spiritual sickness and the means of healing it. She considers that the topic is developed both eschatologically and psychologically in a way which looks forward to the Salesian or Loyolan methods. This, I think, is slight over-emphasis, but she is right in seeing a spiritually sophisticated basis for these homilies.

An ingeniously complex theory to explain the confusion in the thirteenth *Blickling Homily* is advanced by M. Kay Neller in 'Misplaced Passages in *Blickling Homily XIII*'. (NM). He assumes that the original translator from the Latin source may have left gaps at difficult points, intending to return to them. This translator may also have produced, possibly on other sheets, some fragmentary attempts at combining the two versions of the Assumption story which he was using. The author then postulates a second translator who inserted some of these fragments into the gaps where the Latin words seemed to correspond, but without noticing that they were not compatible in sense. As a suggestion, which is all Mr Neller claims, this is, as I said, ingenious.

A brief plea for the translation of *hleahtras* in *Blickling Homily IV* as 'laughter', one of the earthly joys which will turn to mourning, is made by Laura R. McCord in 'Morris's Translation of *Hleahtras* in *Blickling Homily IV*' (N&Q). She rejects Morris' translation of the word as *leahtras* 'vices', in the EETS edition, supporting her own view that *hleahtras* is more consistent with the context.

Finally, Peter S. Baker in 'The Old English Canon of Byrhtferth of Ramsey' (*Speculum*) reassesses the evidence for the canon of Byrhtferth's Old English writings, and suggests the addition of several minor texts to it. On grammatical, lexical and stylistic grounds (and let him note M. R. Godden's caveat on over-reliance on such grounds) he concludes that the *Hexateuch* and the *Penitential* should be rejected from the canon, but he accepts the two homiletic pieces which follow the Old English *Manual*, in Ms. Ashmole 328, and points out that strong cases can be made for at least three other pieces. If these were to be accepted, and Mr Baker's evidence for the homilies, at least, seems convincing, then Byrhtferth should certainly be regarded as a more important writer than has so far been the case.

# Middle English: Excluding Chaucer

T. P. DOLAN, A. J. FLETCHER, and M. K. DOLAN

Sections 1, 4 and 10, by T. P. Dolan; 3, 8 and 11, by A. J. Fletcher; 2, 5, 6, 7 and 9, by M. K. Dolan.

## 1. General and Miscellaneous Items

Pride of place in this section must go to D. W. Robertson's *Essays in Medieval Culture*<sup>1</sup>, a collection of twenty-four papers spanning nearly forty years. Two are hitherto unpublished lectures: 'The Allegorist and the Aesthetician' and 'A Medievalist Looks at Hamlet'. Each essay is prefaced by a terse note which comments on its content and adverts to further reading on the given topic. Here in one volume we have the great seminal articles 'Historical Criticism' (1950), 'Some Observations on Method in Literary Studies' (1969); the still relevant works on the 'Frequency of Preaching in Thirteenth Century England' (1949); the illuminating criticism of two poems from the *Carmina Burana*, the 'Dum Diane Vitrea' and 'Si Linguis Angelicis'; his two essays on *Pearl*; four essays on Chaucer: 'The Historical Setting of Chaucer's *Book of the Duchess*' (1965), 'The Concept of Courtly Love as an Impediment to the Understanding of Medieval Texts' (1968), 'Chaucer's Franklin and his Tale' (1974), and 'Some Disputed Chaucerian Terminology' (1977) – 'reeve', 'yeoman', 'maner deye', etc. The whole collection is readable, stimulating, and richly informative. It is a corpus of work which demonstrates the integrity of Robertson's scholarship and the justification for his long-held view that 'the cultural products of any age, or for that matter its general history, can be understood only in terms that would have been comprehensible at the time'. Throughout, his remarks on the other scholars are critical and arresting, for instance, on Peter Dronke whom he describes as being 'frequently perceptive' (p. 138). Princeton University Press are to be congratulated on publishing this volume.

Virgin or whore? This is the basic question tackled in 'Above Rubies: Popular Views of Medieval Women' (*JPC*) by S. Marchalonis, who fastens on the Middle English metrical romances, which she claims (quite wrongly) are either ignored by scholars or dismissed as 'bad literature', for her evidence. Above all else, these ladies (e.g. Emaré and Frein) are passive, 'acted upon rather than acting', and exist as complements to men. The article does not get very far because it is too short and generalised for such a complex topic. J. D. Burnley writes on 'Fine Amour: Its Meaning and Context' (*RES*), with a comprehensive analysis of *fin* (Lat. *finitum*, 'complete', 'consummate' > OF *fin*, cf. *fin* or, 'pure gold'), and *amor*, which had a much wider range than 'love' and took in *caritas*, *amicitia* and *pietas*, as well as other aspects of human

1. *Essays in Medieval Culture*, by D. W. Robertson Jr. Princeton. pp. xx + 404. \$35.



relationships, sexual and non-sexual. *Fine amour* was 'essentially a moral-psychological concept' – 'any loving relationship between human beings may be called *fine amour*, so long as the moral-psychological conditions are met'.

In *Genre* D. R. Howard introduces three papers: by P. Strohm on 'Middle English Narrative Genres', M. E. Amsler on 'Literary Theory and the Genres of Middle English', and M. Camargo on 'The Verse Love Epistle: An Unrecognized Genre'. Strohm discusses the meanings of such complex terms as Fable and Romance, but the treatment is too brief to be of much use. The second part of his paper, on 'Some Critical Applications', dealing with an audience's reaction to different genres between and also within works, is more successful. Amsler's paper states and elucidates the obvious remark that 'genre characteristics are traits repeated or perceived as repeated in a group of texts'. Camargo says that the love-epistle achieved its greatest popularity in the fifteenth century and, with a few convincing examples, shows how it should be regarded as a distinct type of Middle English love-lyric. Using a wide range of references to both religious and secular texts M. Stugrin considers 'Innocence and Suffering in the Middle Ages: An Essay about Popular Taste and Popular Literature' (*JPC*), and suggests that religious texts of the late medieval period in which the innocence and sufferings of Christ are calculated to work an effect upon an audience function as externalised perception and knowledge of a world in which temporal and timeless *must* merge if one is to survive' (*sic*). D. Pearsall contributes an illuminating and lively review-article on 'Understanding Middle English Romance' to *Rev*, basing his observations on S. Wittig's *Stylistic and Narrative Structures in the Middle English Romances* (YW 59.86–7), V. B. Richmond's *The Popularity of Middle English Romance* (YW 56.91–2) and C. F. Heffernan's edition of *Le Bone Florence of Rome* (YW 59.87–8). 'Passing from Susan Wittig's book to that of Velma Bourgeois Richmond is like passing from a strenuous and rather self-conscious postgraduate seminar into a Sunday school.'

1980 saw the production of Volume VI of the revised Wells Manual<sup>2</sup>, and includes R. L. Greene on Carols, D. C. Fowler on Ballads, and A. Renoir and C. D. Benson on John Lydgate, who gets the most space because his works survive under a wide variety of alternate titles. The volume follows the usual procedure of the series, with a readable commentary, which contains an introductory note followed by descriptions of the extant works, often with summaries of the contents, and a full bibliography. In '“The Whole Book”: Medieval Manuscripts in Facsimile' (*Rev*) A. S. G. Edwards indicates the usefulness of the Scolar Press's editions of the Auchinleck Manuscript, the Thornton Manuscript, and the Findern Manuscript.

The 1978 volume of *Mediaevalia* was entirely given over to an important set of essays on Augustine which identifies and describes some channels of his influence on medieval thought and art. S. Sticca sets the scene with an introductory paper on 'The Augustinian Tradition in the Middle Ages'. This is followed by V. J. Bourke on 'Light of Love: Augustine on Moral Illumination', R. J. O. O'Connell on 'The Human Being as “Fallen Soul” in St. Augustine's

2. *A Manual of the Writings in Middle English 1050–1500*, Gen. Ed. Albert D. Hartung. Vol. 6. XIV Carols, by Richard Leighton Greene; XV Ballads, by David C. Fowler; XVI John Lydgate, by Alain Renoir and C. David Benson. CAAS. pp. 10 + 451 (pp. 1743–2194 of the whole). £12.50.



*De Trinitate*', F. Van Fleteren on 'The Cassiciacum Dialogues and Augustine's Ascents at Milan', J. Boler on 'Augustine and Political Theory', J. F. Kelly on 'Pelagius, Pelagianism, and the Early Christian Irish', G. Madec on 'The Notion of Philosophical Augustinianism, An Attempt at Clarification', P. I. Kaufman on 'A Confirmation of Augustine's Soteriology: Human Will's Collaboration with Divine Grace according to Anselm of Canterbury', P. Wilson-Kastner on 'Grace in the Soul: An Aspect of Augustine's Influence on Bonaventure', E. L. Fortin on 'Augustine, Thomas Aquinas, and the Problem of Natural Law', H. R. Klocker on 'Bonaventure's Refinement of the Ontological Argument'. The last three articles show how Augustine's works can be used to illuminate facets of medieval literature and art. R. A. Braver writes on 'St. Augustine's Two Cities as Medieval Dramatic Exempla' ('the Towneley playwright follows Augustine's insistence that a self-destructive discord is characteristic of the city of men' – Cain is the founder of the earthly city, Abel of the city of God). R. P. Miller considers 'Augustinian Wisdom and Eloquence [i.e. rhetoric] in the F-Fragment of the Canterbury Tales' and, finally, A. Mahler writes on 'Medieval Image Style and Saint Augustine's Theory of Threefold Vision'.

Whether direct or indirect, Dante's influence on Middle English literature is often referred to by critics, and non-specialist students of the *Divine Comedy* need a translation to check such references. C. H. Sisson has produced a new verse translation in three-line stanzas of the *Divine Comedy*<sup>3</sup>, based on the Barbi-Casini edition of the *Commedia*. His introduction discusses the problems of translation and the inadequacies of other versions, for instance the sheer preciousness of the translations by Binyon and Sayers. Sisson decided not to follow Dante's rhyme-scheme. The resulting translation is lively, idiomatic, fast-moving, and yet it has an authentic ring, in the sense that we do not feel that the translator has done a disservice to his original – e.g. the appearance of the Siren at *Purgatorio* XIX 7–9:

There came to me in a dream, a stuttering woman  
Cross-eyed and lopsided on her feet,  
With maimed hands, and all her colour washed out.

[Mi vienne in sogno una femmina balba,  
Negli occhi guercia, e sopra i piè distorta,  
Con le man monche, e di colore scialba]

Two points will vex the scholar-reader – there is no index and the text has no line-numbers. Otherwise, it is a most attractive and beguiling way of getting at the *Divine Comedy*.

## 2. Alliterative Poetry

M. Hamel, by close examination of the Thornton Ms. notes that a simple emendation can be made to 'The Alliterative *Morte Arthure*, line 3061: The Crux *Idene*' (*ELN*), thus clarifying the meaning and resolving an unnecessary ambiguity in the text. In 'The Dream of a King: The Alliterative *Morte*

3. *Dante: The Divine Comedy, A New Verse Translation* by C. H. Sisson. Carcanet. pp. x + 456. £8.95.

*Arthure*' (*ChauR*), M. Hamel details Arthur's recovery of his lost 'truth' in carefully argued comparisons with Dante's *Divine Comedy*. She cites several resemblance between the two poems to support her argument.

D. A. Lawton offers a thoughtful and well-reasoned analysis on the demands of source and metre in '*The Destruction of Troy* as Translation from Latin Prose' (*SN*). By noting the correspondences which the poet must have held in mind – the English and Latin languages and alliterative English – Lawton concludes that even in close translation there is an important degree of stylistic independence. In '*Middle English Unrhymed Alliterative Poetry and The South English Legendary*' (*ES*), Lawton also regards the *South English Legendary* as having influenced unrhymed alliterative verse, specifically *Piers Plowman* on the basis of 'intention, form and style'.

T. Turville-Petre argues reasonably and convincingly for 'Emendation on Grounds of Alliteration in *The Wars of Alexander*' (*ES*), supporting his suggested emendations on the basis of probable authorial regularity in the use of aa/ax alliteration. Since *The Wars of Alexander* exists in two manuscripts (Ms. Ashmole 44 and an incomplete Ms. Trinity College, Dublin D.4.12) he is able to demonstrate with some degree of success the probable alliterative pattern of the poem as a whole. However, the author rightly cautions against free-handed emendation purely on the basis of alliteration, since in the majority of alliterative verse, the texts exist in unique manuscripts and conclusive alliterative procedures cannot be assumed.

C. D. Eckhardt finds 'Another Allusion in *Mum and the Sothsegger*' (*N&Q*) in the reference in the *M* fragment (the second of the two existing fragments) where the poet refers to the 'mone'. The 'mone' was the badge of the house of Percy, and since the poet characteristically refers to individuals by symbols and images of heraldry (e.g. Henry IV as an eagle; Gloucester, a swan; Warwick, a bear) it is likely that the 'mone' for Percy is also part of this allusive symbolism. K. Bitterling suggests a possible solution to the question of sources in '“Mum and the Sothsegger” und Bartholomaeus Anglicus' (*Archiv*, 1979) where twice the anonymous author cites Bartholomaeus Anglicus as his authority. There is doubt as to whether the author was familiar with the Encyclopedia of 1250 attributed to Bartholomaeus, but Bitterling points out that if the English author erred in his translation of the title 'Bartholomaeus De bestia ψ (proprietatibus)' he could have written it as 'Bartholomew þe Bestiary'.

### 3. The Gawain-Poet

W. Bryant Bachman argues against the modern editorial practice of allowing the bob a line to itself in 'Lineation of the Bobs in *Sir Gawain and the Green Knight*' (*ELN*), contending that the manuscript always places the bob to the right of an existing line, never allowing it a line to itself. He proceeds to speculate reasonably on certain numerological possibilities which would arise from relineation.

I. Shaw writes his 'Sir Gawain Lurking: A Note on *Sir Gawain and the Green Knight*, l. 1180 and l. 1195' (*ELN*) to take to task much recent editorial glossing of *lurken* as 'to lie snug', and considers the verb with care. He believes that the verb has rather disreputable connotations of 'skulking and cowering'.

The rather loosely-argued piece by T. D. Hill, 'Gawain's Jestling Lie: Towards an Interpretation of the Confessional Scene in *Gawain and the Green*

*Knight* (*SN*) presses for the veniality, as opposed to the mortality, of the sin which some critics have seen in Gawain's confession before he leaves Bertilak's castle. He attempts to put the exchange agreement with Bertilak onto a trivial basis, and therefore concludes, appealing to Augustine and Aquinas, that Gawain's failure to exchange the girdle infringed no serious morally binding obligation.

When W. F. Pollard discovers 'Images of the Apocalypse in *Gawain and the Green Knight*' (*PPMRC*), concluding that there is an eschatological consciousness in the Gawain poet, we may find ourselves more in sympathy with the proposition than with the far-fetched proofs which he chooses to adduce to demonstrate it. Some comments are quite simply unjust (as, for example, when his partisan view leads him to style Camelot's revelry as 'general cacophony'), and lines like 'But the poem is more than an iconographical representation of the Last Judgment' sound a little bathetic.

C. Luttrell examines 'The Folk-Tale Element in *Sir Gawain and the Green Knight*' (*SP*) in the hope of elucidating further the poem's temptation scenes and general structure, but on occasions linking these in a tenuous way with folktales of the type 313 in the Aarne and Thompson classification. His literary reading of the Green Knight's role and motives is also perilous. His comments, however, help to open up the folkloric hinterland behind *GGK* and the use made of it by the Gawain poet. His second article, '*Sir Gawain and the Green Knight* and the Versions of Caradoc' (*FMLS*) challenges the opinion of Benson that the source of the beheading motif is to be found in the Long Redaction of the tale of Caradoc. He presents a case for the short redaction instead, and through selected comparisons with *GGK* offers a few comments on the poet's artistry.

G. Sanderlin's note called 'Point of View in *Sir Gawain and the Green Knight*' (*LangQ*) is a brief piece of nugatory criticism which shows its author to be preoccupied with a technique which has something of a cinematic quality, employed by the *GGK* poet to round out characterisation and to emphasise his theme. The author is nevertheless easily distracted from his preoccupation, and it is surprising how much discursiveness his brevity manages to compass.

The piece by W. S. Phelan begins as it means to go on. Its postured calque on J. M. Synge in its title, 'Playboy of the Medieval World: Nationalism and Internationalism in *Sir Gawain and the Green Knight*' (*LitR*) does little to dispel the opacity of its author's intentions, even after the piece has been read. It is largely subjective – consider 'there is no denying the curious feel of a French phrase in an alliterative, otherwise formulaic, poetic diction'. And it is frequently absurd – like the description of the Green Knight as 'the axe-bearing (pre-Courtley) Celtic playboy'.

R. J. Blanch illustrates what he calls 'The Game of Invoking Saints in *Sir Gawain and the Green Knight*' (*ABR*), and argues that invocation of SS Julian the Hospitaller, Peter, Giles Aegidius and John the Evangelist ironically foreshadows Gawain's test at Hautdesert and at the Green Chapel, since traditions associated with these saints correspond with 'major themes' in *GGK*. His thesis, more ingenious than convincing, rightly echoes throughout with the word 'perhaps'.

4. *The Gawain-Poet: An Annotated Bibliography 1839–1977*, by Malcolm Andrew Garland. pp. xxviii + 256. \$25.



It appears that the endless knot of *GCK* is fated to attract endless interpretation. In 'The Pentangle: Guiding Star for the Gawain-Poet' (*Comitatus*), A. Derrickson furnishes us with a diagram of the pentangle, glossed to her satisfaction with various meanings. These are offered as aids to our understanding that when we take the pentangle to provide an overall structure for *GCK*, its five points 'fall at significant junctures of the play between diction and meaning'.

M. Andrew has compiled a useful work with *The Gawain-Poet: An Annotated Bibliography 1839-1977*<sup>4</sup>. His bibliography aims to include all editions and translations of *Pearl*, *Cleanness*, *Patience* and *GCK*, and all books and articles concerning these poems. He also includes all relevant doctoral dissertations, and selected theses presented for lower research degrees. He has been highly selective in recording items like adaptations of the poems or passing references to them, and reviews have been similarly culled. The book is well organised, placing first all editions and translations, second the critical writings, and third a section on reference works. The bibliography concludes with an index to commentaries treating particular lines of the four poems. It will prove a convenient research tool for serious students of the *Gawain* poet.

S. L. Clark and J. N. Wasserman, in 'Jonah and the Whale: Narrative Perspectives in *Patience*' (*OL*), find *Patience* to be illustrating obedience to God and its opposite, self-will. This point is safe, if obvious. Less secure are the occasional speculations on such things, for example, as the significance of physical movement up or down in the poem, far-fetched because too stringently interpreted; they mar some otherwise largely sensible tracing of the poem's narrative perspectives.

D. W. Fritz comments on the numerological significances of *Pearl* in 'The *Pearl*: The Sacredness of Numbers' (*ABR*), contending that the poem's numerological structure is not only directly analogous to theological verities which the poem purveys, but also connotes a variety of other theological propositions, including, for example, reminiscences of the Assumption and of Christ's union with the Church.

In '*Pearl* 1104: An Unnecessary Emendation' (*N&Q*), W. G. Busse argues that the expression 'wythouten delyt' in line 1104 of *Pearl* has been unnecessarily emended; the meaning 'without delay', 'immediately', would give a good sense in the context, and the collocation means this in certain other ME poems.

#### 4. *Piers Plowman*

T. P. Dolan has revised T. P. Dunning's study of the A-text of *Piers Plowman* (YW 18.95-6)<sup>5</sup>. Significant portions of the text have been substantially rewritten (notably the sections on Reason and Kind Wit, and on Lady Meed), the bibliographical apparatus has been standardised, the line of argument has been made sharper throughout by omitting redundant supporting authorities, and the footnotes take account of relevant work on *Piers Plowman* as far as 1978. The Kane edition of the A-text (YW 41.65) supplies the quotations, in place of Skeat, and cross-references are made

5. *Piers Plowman: An Interpretation of the A Text*, by T. P. Dunning. 2nd Edn, rev. and ed. by T. P. Dolan. Clarendon. pp. xx+178. Frontis. £12.50.



throughout to the B-text, edited by Kane and Donaldson (YW 56. 88–9), to facilitate comparative interpretation. This analysis is based on the standard patristic authorities which J. A. W. Bennett, in his prefatory memoir, calls the ‘*pabulum* of the poet and his readers’. All the Latin quotations are now provided with translations and there is a new index and a new bibliography. The book stands unsuperseded as a reading which takes the A-text as an artefact in its own right, although it obviously monitors both the B and C versions by revealing the course and substance of Langland’s original preoccupations. Dunning stood by his original view that the A *Visio* is a complete poem, and that the *Vita* is to be taken separately and regarded as a corollary to the *Visio*. The thesis propounded here is that the poem is essentially moral, didactic, and orthodox in its teaching, and that its subject matter is the correct use of ‘temporal goods’ (*viz.* food, drink, clothing, and all the other commodities of an incipient money economy, on which see J. Mann, YW 60.84). In Dunning’s view, Langland attributed all the ills in church and state to the incorrect use of these goods and organised his poem in such a way as to reflect the main stages of the argument: statement of theme (Prologue and Passus I); the Vision of Lady Meed (Passus II–IV); the Vision of Repentance and Piers Plowman (Passus V–VII); and the Pardon (Passus VIII).

It takes several readings to make sense of D. Aers’s important paper on the conflict between Langland’s ‘Imagination and Ideology in *Piers Plowman*’ (L&H, 1978). Conventional satire and complaint upheld the traditional ideologies governing the roles of clergy, knights, and peasantry, whereas Langland challenges this ‘basic paradigm’ at various stages of the poem, e.g. III 284–330 (Kane-Donaldson, B-text). The poet’s imagination explores the breakdown of his world and will not allow him to rely on simplistic pseudo-solutions to sort things out – hence, the inadequacy of the two-line Pardon. In ‘The Function of Lady Meed in *Piers Plowman*’ (ES) C. D. Benson argues for a most ingenious assimilation of Christ and Lady Meed, whom he sees as ‘a kind of parody of Christ’, in so far as both personages ‘try to save sinful man from the law’s harshness’. In Christ, the good points of Holy Church and Lady Meed are merged: add the good points of Holy Church (goodness, etc.) to those of Meed (warmth, etc.) omit their relevant deficiencies (off-putting regour and venality, respectively), and you get Christ.

M. F. Braswell falls into a chronological muddle by adducing support from Mirk’s fifteenth-century *Instructions for Parish Priests* for her work on ‘Langland’s Sins: A “True” Confession’ (AN&Q). Earlier and contemporary *Summae Confessorum* should have been used to determine the degree of verisimilitude in the seven confessions which are claimed here as the responses to the sort of ‘questions that priests put to penitents at confession’. According to D. N. Baker, in ‘From Plowing to Penitence: *Piers Plowman* and Fourteenth-Century Theology’ (*Speculum*), Truth’s Pardon in B VII is not intended as a true pardon. Ostensibly Langland wants us to accept Nominalist assumptions about the relationship between good works and grace, represented by the words of the Pardon, but that is only a decoy: in tearing the Pardon Piers clears the way for us to accept the orthodox Augustinian view that man is dependent on God’s grace.

D. C. Fowler’s well-known views on the text and authorship of *Piers Plowman* are ventilated once more in the title and content of his stimulating review-article ‘Editorial “Jamming”’: Two New Editions of *Piers Plowman*’

(*Rev*). He prefers Pearsall's editorial method in printing a single manuscript (Huntington Library Ms. HM 143) to Schmidt's, which adopts and adapts the Kane-Donaldson approach (a recipe for 'an eventual state of anarchy regarding the text') and which misleads him on occasion (e.g. at B XV 527). Alleged instances of 'editorial jamming' abound – for instance, at B IX 26–48, where Schmidt emends differently from Kane and Donaldson. There is a very useful commentary on the text and notes of both editions, as well as a list of errata (see YW 59.83–4).

Using his own valuable experience as editor of the B-text (YW 59.83), A. V. C. Schmidt presents a full review-article of D. Pearsall's 'C-Version of *Piers Plowman*: A New Edition' (*N&Q*; see YW 59.84), exemplifying the excellence of some of the notes, while correcting others, in particular those on theological matters. This introduction leads on to the startling claim that 'the notes are much more impressive than the text they elucidate', and there follows a detailed criticism of Pearsall's handling of his base manuscript, HM 143 (X); too heavy a reliance on this manuscript, without due reference to A and B readings, has resulted, in Schmidt's view, in an edition which unnecessarily reproduces many of the deficiencies of this manuscript – in the matter of lineation, metre, grammar, word-order, omissions, substitutions, and padding. Skeats's base text (now Huntington HM 137) should have been used more generously.

## 5. Romances

R. Barber has compiled a beautifully presented edition of *The Arthurian Legends: An Illustrated Anthology*<sup>6</sup> with selections from the legend beginning with 'The Welsh Tradition' through the various medieval versions (omitting, however, the alliterative *Morte Arthure*) to the twentieth century and *The Once and Future King*. The selections are in translation, each with a short and useful introductory essay, which form a literary history of Arthurian romance from the *Annals of Wales* to twentieth-century poets such as Thomas Hardy, the American E. A. Robinson, John Masefield and Charles Williams, demonstrating that the legend is still a poetic force. Throughout the text are numerous coloured illustrations, representing the periods and artists of the various translations. There are miniatures and manuscript illuminations from France, England and Germany of the thirteenth, fourteenth and fifteenth centuries, through to nineteenth-century Gothick Revival pictures by artists such as Dante Gabriel Rossetti, William Morris and Aubrey Beardsley, and even a 1952 abstract of Guinevere by David Jones. For the student of Arthurian romance, Barber's book may not be a necessity but it is certainly an elegant and entertaining pleasure.

A less than useful contribution to women's studies is offered by N. Stiller in *Eve's Orphans: Mothers and Daughters in Medieval English Literature*<sup>7</sup>. Her bias is evident in her introduction where she states her intention 'to explore medieval English literature in regard to these feminist and philosophical

6. *The Arthurian Legends: An Illustrated Anthology*. sel. and introd. by Richard Barber. Boydell, 1979. pp. vi + 224.

7. *Eve's Orphans: Mothers and Daughters in Medieval English Literature*, by Nikki Stiller. Contributions to Women's Studies, Number 16. Greenwood. pp. xii + 152.

issues'. There is a need to examine the role of women and their lives in medieval literature but one which is more objective and possibly less manipulative of texts. In her opening chapter 'The Unwritten Story', Stiller begins by stating that '“The Clerk's Tale” is clearly an allegory' before assessing Griselda's behaviour in purely naturalistic terms. Various relationships between women are discussed – 'Natural Mothers', 'Foster Mothers', and 'Life with Father' – taking erratic examples from romances, saints' legends and works such as the *Paston Letters*, *Ancrene Wisse* and *Hali Meidenhad*. Regrettably, in her zeal for downtrodden women of the middle ages, N. Stiller neglects to mention Margery Kempe. Perhaps Margery, though certainly a mother and presumably once a daughter, has no need for sympathy or defence.

'In *Amis and Amiloun: The Testing of Treuþe*' (PLL), D. R. Baldwin investigates the several levels on which *treuþe* is defined in the romance, giving a balanced and lucid account of the 'moral laboratory' in which medieval test literature operated. '“Honoure” in *Sir Launfal*' (Parergon, 1979) is the central theme of E. M. Bradstock's analysis of the poem. 'Honoure' and 'schame' are balanced in uneasy tension throughout the poem until the hero proves his honour through the knightly virtues of 'largesse', prowess and 'troth', with the active aid of the heroine.

J. Finlayson in an exhaustive pair of articles attempts to narrow and clarify 'Definitions of Middle English Romance' (ChauR). He reviews previous attempts at definition, briefly classifies and discusses various medieval narratives and concludes generally that what distinguishes medieval heroic poetry from romance is not primarily 'subject matter, and the larger elements of composition, but . . . an attitude to that matter and these elements'. 'Cheuelere Assigne: Simplicity with a Purpose' (AN&Q) is viewed by R. E. Stratton as possibly a book written for the instruction of children. To support this theory, Stratton notes the very simple vocabulary and the clearly drawn conflict between good and evil.

L. Matheson remarks on 'A Fragment of Sir Eglamour of Artois' (ELN), previously unnoticed and unpublished from a sixteenth-century manuscript in University of Michigan Ms. 225. The fragment of the text does not correspond to any texts printed by F. E. Richardson in his edition of the poem, but does agree in individual readings with some, as well as presenting readings unique to this fragment, suggesting the possibility that it was copied from an earlier text, perhaps reflecting a lost composite version of the romance. In a note on 'Lazamon's Brut 10, 542: Wleote' (N&Q), J. A. Burrow suggests the word represents a verb related to the Old English noun 'wlite' giving a more poignant and clearer reading to the line in which armoured warriors dead in a river are compared to the gleaming fish.

C. D. Eckhardt examines the role of 'Woman as Mediator in the Middle English Romances' (JPC) and concludes that the origin and background of that convention is literary and 'pan-European'. M. Fries sees 'Feminae Populi: Popular Images of Women in Medieval Literature' (JPC) as essentially a misogynistic one with the figure of the Virgin Mary at one end of the spectrum and Eve at the other. Romances, fabliaux, cycle plays, lyrics and saints' legends all, according to Fries, contain women as sinner or saint with the correspondingly stereotyped characteristics of each persona. S. Marchalonis rather simplistically argues that by examining Middle English metrical



romances it is possible to establish a set of values and attitudes to medieval society. In 'Above Rubies: Popular Views of Medieval Women' (*JPC*) she attempts to define the 'place' of medieval women in their world through the romances.

W. T. Cotton illustrates how 'Fidelity, Suffering and Humor in *Paris and Vienne*' (*SMC*) are expressed as virtues of passive heroism. In earlier romances the knight/hero engaged in active deeds for the sake of his love (i.e. battles, jousts, quests) whereas his lady was more often the passive victim suffering for her love. Here, however, the author shows how a heroine in a later romance (fifteenth-century) is allowed a more active, even if occasionally grotesque role in proving her love. Patriotic sentiment appears to lie at the heart of 'The Major Interpolation in *Sir Beues of Hamtoun*' (*MÆ*, 1979) according to J. Weiss. The thirteenth-century English translator and adaptor of the Anglo-Norman romance *Boeve de Hamtone* added two substantial interpolations, a dragon fight and a battle in the streets of London, both episodes emphasising the hero's Englishness.

## 6. Gower, Lydgate and Hoccleve

In 'A Note on the Third Redaction of John Lydgate's Verses on the Kings of England' (*Archiv*, 1979), A. Renoir discusses how the third redaction of the poem was transformed from the rime-royal stanzas of the first redaction into couplets followed by one eight-line stanza through two primary principles of transposition and addition.

P. H. Parry remarks 'On the Continuity of English Civic Pageantry: A Study of John Lydgate and the Tudor Pageant' (*FMLS*, 1979) how later Tudor entertainments borrowed freely from earlier pageant-sequences, most notably those of John Lydgate. Indeed, in many cases, as Parry points out, there was so little change that the triumphal verses written for the entry of Henry VI into London in 1432 could be revised, amended and become the basis for the pageants to mark the entry of Edward VI in 1547 into London prior to his coronation.

## 7. Middle Scots Poetry

R. L. Kindrick offers a sound and useful study of *Robert Henryson*<sup>8</sup>, giving background to his life and his literary tradition as well as separate analyses of his work. Clearly organised chapters are sub-divided so as to enable the reader to progress through critical discussions of his poems. For instance, in 'Chapter 3 – The Morall Fabillis' the first sub-heading is a general discussion on 'Major Critical Problems', followed by 'The Prologue' and then commencing into studies of individual fables. In his final chapter on 'Henryson and Later Poetry', Kindrick places Henryson in a wider context than the strictly medieval one and briefly mentions later writers who make use of Henryson's tradition and attitudes, most notably Robert Burns.

In 'Robert Henryson and the Popular Fable Tradition in the Middle Ages' (*JPC*) E. S. Newlyn discusses Henryson's use of the fable genre and his thematic concerns on three levels of meaning; as a story for the purpose of

8. *Robert Henryson*, by Robert Kindrick. TEAS 274. Twayne. pp. 214. £5.50.



entertainment, to convey social commentary on conditions prevalent at the time, and finally, to provide moral instruction. R. Pope discusses these three levels in 'Henryson's *The Sheep and The Dog*' (*EIC*), focusing on what might be termed the 'religious' place, viewing the sheep as a kind of 'Agnus Dei'. Pope remarks cogently on the various aspects of Henryson's fable, both in its own right and in comparison with its analogues. R. J. Schrader provides useful additions to sources and other ancillary material in 'Some Backgrounds of Henryson' (*SSL*), particularly in regard to the *Morall Fabillis*.

To the question 'Did Poliziano Influence Henryson's Orpheus and Euridices?' (*FMLS*, 1979) R. Lyall takes a negative stance, raising issue with R. D. S. Jack's possible points of comparison discussed in his book *The Italian Influence on Scottish Literature*. Lyall dismisses the similarities point by point, reminding the reader that similarities between Poliziano's play and Henryson's poem 'can (and should) be explained by reference to the classical sources and occasionally to the medieval development of the Orpheus legend' and that the poem is 'essentially a hybrid of Boethian narrative and scholastic commentary'. R. D. Drexler argues persuasively that 'Henryson's "Ane Prayer for the Pest"' (*FMLS*) is, in fact, two separate poems since neither the thematic similarity nor style justify it as being regarded as a single poem. W. Scheps offers a thoughtful and provocative view in 'A Climatological Reading of Henryson's *Testament of Cresseid*' (*SSL*), noting how Henryson continues Chaucer's story, but relocates it northward thereby altering both its location and its focus. In his notes he apologises for any inadvertent duplication of material in J. Adamson's article (*YW* 57.74) but need not do so since her interpretation of 'fyre' and 'cauld' is metaphorical in the broadest sense and has only a passing reference to the bulk of her article. E. C. Schweitzer points to 'The Allegory of Robert Henryson's "The Bludy Serk"' (*SSL*) as an example of the poet's ability to intertwine story and *moralitas* into a finely controlled poem with an underlying Christian morality.

L. Ebin sees 'The Role of the Narrator in the Prologues to Gavin Douglas's *Eneados*' (*ChauR*) as that of a poet-narrator 'whose role is central to our understanding of the translation'. Douglas exploits the Prologues by establishing a complementary struggle for the narrator-poet who must overcome conflict and uncertainty to complete his translation, while at the same time Æneas must fulfill his destiny to found Rome. A. K. Nitecki points out several shared elements between The *Golden Targe* of Dunbar and Prologue 12 of the *Eneados* by Douglas in 'A Note on Dunbar and Douglas' (*N&Q*). J. Norton-Smith shows how an astronomical definition by Capella can illuminate an ambiguous passage in Gavin Douglas's Prologue to *Æneid IV* in 'Douglas's Venus and Martianus Capella' (*N&Q*).

L. Ebin examines 'Dunbar's Bawdy' (*ChauR*) and the means to which he exploits it as an artistic device. In three examples, she shows how Dunbar uses bawdy, not only as a source of humour and irony, but as a technique of reworking other forms, styles and poetic modes. A. Zettersten presents a study 'On the Aureate Diction of William Dunbar' in *Essays Presented to Knud Schibbye*<sup>9</sup> (1979). Zettersten defines the expression *aureate* and discusses the

9. *Essays presented to Knud Schibbye*, ed. by Michael Chesnutt, Claus Færch, Torben Thrane and Graham D. Caie. Publications of the Dept. of English, University of Copenhagen, Vol. 8. AF, 1979.

background of aureation before listing the aureate terms in four of Dunbar's poems: *The Goldyn Targe*, *The Thrissil and the Rois*, *The Merle and the Nychtingaill*, and *Ane Ballat of Our Lady*. He concludes that Dunbar treated the aureate terms in a highly personal way, differing in that respect from Lydgate, another poet who developed a highly aureate style, but who used it almost exclusively in religious poetry. In an extensive and thought-provoking article on 'The Genre of William Dunbar's *Tretis of The Tua Mariit Wemen and The Wedo*' (*Speculum*), R. J. Percy suggests that we examine the poem as an example of what he calls a *jugement*. To support this sub-genre he investigates five French poems of the thirteenth and fourteenth centuries, generally classed as fabliaux, but sharing more distinctive and recognisable features with one another; activities involving three ladies of the lower aristocracy or upper bourgeoisie, activities taking place in an appropriately courtly setting, and activities best described as a game involving seriatim participation, by the three women, which is often scurrilous and obscene.

C. D. Jeffery clarifies several minor textual difficulties in '*The Quare of Jelusy*, lines 141-6' (*N&Q*) by judicious and able emendation. In his article '*The Kingis Quair*, ll. 75-83: A Possible Source' (*AN&Q*, 1979) C. L. Regan supports and expands M. P. McDiarmid's view that the author of *The Kingis Quair* knew and made use of Gower's *Confessio Amantis* in certain passages. J. D. McClure edits '*The Florimond Fragment*' (*ScLJ*, 1979) for the first time, a fragment of Middle Scots poetry approximately 504 lines long which opens by claiming to 'translait ane ald storie/Off Florimond of Almanie,/Thet was þe best knycht levit þan', but instead, after a brief disquisition on riches and avarice, recounts adventures of Philip of Macedon, Alexander's father.

There has been some question in the past on 'The Source of *The Thre Prestis of Peblis* and Their Significance' (*RES*), but R. J. Lyall suggests several sources for the tales, not least of which is Hoccleve's *Regement of Princes* and some text (possibly a French translation) of the *Decameron*. Arguing against a substantial humanist influence in *The Thre Prestis* Lyall reminds us that the poem is part of a 'well-established Middle Scots genre of political advice poetry' and that the political wisdom expounded by the priests is as conventional in medieval terms as the spiritual *moralitas* of the final tale. 'Some Attitudes to Poetry in Late Fifteenth-Century Scotland' (*SSL*) is a title that promises some valuable insights into the poetry of that period, but disappointingly I. Jamieson fails to reach the full potential of his title. However, he raises some interesting points on the poet/narrator's attitudes to poetry, notably in the poem *Calkeby's Sow* and Henryson's *The Lion and the Mouse*, and has rightly opened an area that should be further investigated. M. P. McDiarmid gives an excellent overview in 'The Kingship of the Scots in their Writers' (*ScLJ*, 1979) as to how medieval Scots writers viewed the person and role of their king throughout the medieval period. Primarily the king was regarded as a guardian, an 'inheritor of an ancient trust' and was accorded rights and respect insofar as he fulfilled his part of the trust. The Scottish kings, far more than their English counterparts, had to contend with tradition and the spirit of their countrymen.

## 8. Lyrics and Miscellaneous Verse

M. Rissanen considers that 'Colloquial and Comic Elements in *The Man in*

*the Moon*' (NM) suggest that its author may have had minstrel performance in mind for the poem, and that he allowed scope for display of dramatic skill. This account is welcome (the poem has not attracted much commentary), even if the arguments adduced do not instil final conviction.

E. Wilson writes three notes. In the first, he edits, with commentary and notes, 'Two Unpublished Fifteenth-Century Poems from Lincoln College, Oxford, MS. Lat. 141' (N&Q). In the second, he treats 'Some New Texts of Early Tudor Songs' (N&Q) from BL Ms. Additional 60577 in a somewhat similar fashion. His third, 'A Newly Identified Middle English Translation from Petrarch' (N&Q) quarries the Additional manuscript again to discover in it a ME poetic rendering of part of Petrarch's *Secretum*. As he proclaims, 'This newly identified work is thus important in the history of the reception of Petrarch in England'.

B. O'Donoghue and C. Woolgar print 'Three Early Fifteenth-Century Poems at Magdalen College, Oxford' (N&Q), from Magdalen College, Estate Paper 73/8. Notes are provided on the manuscript, a court roll of the manor of Essex in Hickling, Norfolk, and on one 'Brynkele' whose name appears on the manuscript and whom they identify as Robert Brynkele who acquired the manor in 1403.

R. H. Osberg writes 'A Note on the Middle English "O and I" Refrain' (MP), offering a plausible explanation of the 'O and I' refrain as meaning 'listen' or 'pay attention', after the 'oye' cry derived from *-OF oir*.

In '*I Seche a Youthe: A Late Middle English Lyric*' (ELN), J. C. Hirsch prints an unpublished six-line poem on the religious life and provides a short literary reading of it.

W. T. H. Jackson has edited a collection of ten essays on *The Interpretation of Medieval Lyric Poetry*<sup>10</sup>. The essays deal with lyrics written in Latin and the major Western European vernaculars, and follow an introduction by Jackson which calls for the future study of the various genres of lyric writing, and also for more detailed studies of individual poems. The last essay, by R. H. Robbins, 'The Middle English Court Love Lyric', will be the one of most immediate concern to students of ME lyric literature. In it he makes a case for the importance of historical criticism in the evaluation of lyrics, and particularly, of courtly love-lyrics of the fifteenth century.

## 9. Malory and Caxton

In her discussion of 'Narrative Treatment of Name in Malory's *Morte d'Arthur*' (ELH), D. B. Mahoney demonstrates how Malory sees his characters in terms of the roles they fill and so designates them at the appropriate time. For example, Isode is 'quene' when she is referred to in her rank, but 'La Beall Isode' when she acts as Tristram's lover. Throughout the narrative, Malory takes care to treat his characters to the titles and/or names they assume in the course of the poem.

N. F. Blake considers Caxton's use of his prologues and epilogues as 'selling aids' in 'Continuity and Change in Caxton Prologues and Epilogues: the Bruges Period' (GJ, 1979). In his early stages, Caxton had no tradition to

10. *The Interpretation of Medieval Lyric Poetry*, ed. by W. T. H. Jackson. Macmillan. pp. iv + 239. £20.



guide him in the matter of presentation of printed books, but as regards contemporary manuscripts he accepted that books should have a patron and an explanation as to why a translation was made. To this end he followed the model in his translation of contemporary works by adding a prologue and epilogue, and if a suitable reason for a translation's genesis was not apparent, he would invent one. He still treated the presentation of printed books as similar to that of manuscripts. R. G. Keightley identifies '*The Cronyques of Spaygne* in Caxton's Version of the Trojan History of Raoul de Fevre' (*MÆ*) as consisting primarily of the mid-fourteenth century *Sumas de historia troyana* and the *Estoria de Espana*. By comparing references and correspondences between the *Recuyell* and the two works Keightley suggests, if not conclusively then at least highly probably, that these were in fact the 'cronyques of spaygne' to which Caxton refers.

### 10. Other Prose

In a singularly impressive article on 'Anchoritic Aspects of *Ancrene Wisse*' (*MÆ*), A. Barratt demonstrates that the author knew and utilised the *Consuetudines* of the Carthusian Order, drawn up by Guigo I (c. 1128). She also exemplifies his debt to Ælred's *De Institutione Inclusarum* (1160s), and to another Carthusian work, the *Liber de Exercitio Cellae* of Adam of Dryburgh (d. 1212/1213). D. Rygiel attempts an appreciation of the 'Structure and Style in Part Seven of *Ancrene Wisse*' (*NM*) using structuralist criteria for his analysis (see Rygiel, YW 57.84). Love is the binding structural element in this section of the work, which he splits into three sub-divisions: 'Purity of Heart and Love of God' (f. 104a 1 – f. 104b 25); 'Why God is to be loved' (f. 104b 26 – f. 108a 19); 'Achieving a proper response to God' (f. 108a 20 – f. 111a 10). It is a mark of the structural strength of *Ancrene Wisse* that it does not disintegrate altogether under such procrustean analysis.

S. T. R. O. D'Ardenne has produced an edition of the *Katherine Group*<sup>11</sup> which presents a line-for-line transcript of the text as it stands in Ms. Bodley 34 (see Ker, YW 41.62) without emendation. The original punctuation, including the *punctus elevatus*, has been retained. The editor's long experience with this manuscript has enabled her to contribute a very important set of palaeographical notes in her introduction, which covers the scribe's numerous transposed spellings (e.g. *ihc* for *ich*); his frequent mismanagement of minims; his omission or erroneous insertion of abbreviation marks (e.g. *log* for *long*), the frequency of letters written in anticipation, letters which he did not always delete or emend or finish (e.g. *hehnen*, for *ehnen*); the erroneous repetition of letters which he did not always finish or delete (e.g. *hihtliche* for *hit lichtliche*); the frequent omission of the bar of *ð*, which is thus confused with *d*; the frequent omission of the accent on *ǣ* 'ever' and its incorrect use on *a* 'one'. The introduction also covers the shapes of letters, and the abnormal uses of letters, together with a note on the intended AB distinction between *oper* 'other' and *oder* 'or', to which may be added George Jack's recent discussion (YW 57.85).

11. *The Katherine Group*, ed. from Ms. Bodley 34 by S. T. R. O. d'Ardenne. Bibliothèque de la Faculté de Philosophie et Lettres de l'Université de Liège. Fascicule CCXV. Paris: Société d'Édition "Les Belles Lettres", 95 Boulevard Raspail, 1977. pp. xii + 186. 50F.



The introduction ends with a short note on the punctuation of the manuscript and with some interesting observations on various features which show up on the facsimile, as a result of the unintentional tricks of photography, but are absent in the manuscript itself.

M. P. Richards publishes the ten lines of 'A Middle English Prayer to Ease Childbirth' (N&Q) from Bodleian Ms. Ashmole 1280, a handbook for parish priests, copied in the mid-thirteenth century. B. Hill presents an informative and interesting discussion of 'The Middle English and Latin Versions of the *Parva Recapitulatio* of Alexander the Great' (N&Q), and publishes a twelfth-century Latin version from Cambridge University Library Ms. Mm. 5.29 as well as the English text from Worcester Cathedral Library Ms. F. 172, where it is preceded by *The Middle English Letter of Alexander to Aristotle* (YW 59.96). Her remarks on the orthography and on the translator's uneasy handling of the Latin are particularly illuminating. L. M. Matheson says that there are at least 166 surviving manuscripts (scattered throughout Europe, America and Australia) of 'The Middle English *Brut*' (AEB, 1979) which, under the title of *The Chronicles of England*, became the earliest of the medieval prose chronicles to appear in print in England (thirteen editions between Caxton's of 1480 and Wynkyn de Worde's of 1528). The original English translation was made from an Anglo-Norman text, of which at least fifty manuscripts survive, and at least fifteen Latin manuscripts survive, which are 'translated from or based on texts of various groups of the English text'.

The teaching of Pseudo-Dionysius in the *De Mystica Theologia* forms the basis of J. P. H. Clark's fascinating study of the 'Sources and Theology in *The Cloud of Unknowing*' (DownR), the very title of which goes back to the Areopagite's phrase 'ton gnophon tēs agnosias'. The article ends with a consideration of who or what the *Cloud* author means by his references to 'another man's work' – possibly to Hilton's *Scale I* or, less likely, to Hilton's *Epistola ad Solitarium*. In a useful paper J. C. Fredeman supplements the few verifiable facts known about 'The Life of John Capgrave O.E.S.A. (1393–1464)' (*Augustiniana*, 1979) with details drawn from documents relating to the order and to the activities of its members. There are still many gaps (what was Capgrave doing between 1427 and 1437, and on what terms was he with Humphrey of Gloucester?), and the uncertainties are reflected in all the 'would have', 'must have been', and 'it is quite likely that' constructions used in the article.

*Two Minor Works of Walter Hilton*<sup>12</sup> have been privately printed in a joint edition. F. Kuriyagawa's edition of the Inner Temple Ms. of Walter Hilton's *Eight Chapters on Perfection*, and T. Takamiya's edition of Hilton's *Of Angel's Song* had originally appeared in *Studies in English Literature* in March 1971 and March 1977 respectively (YW 58.100). Kuriyagawa had published an edition of the *Eight Chapters on Perfection* in 1967 (YW 48.85), but had not then known of three other medieval manuscripts of the work, one of which (Petyt Ms. 524, Inner Temple, London, 15c.) is complete, and should be added to the six other complete manuscripts of the text. The text edited here is 525

12. *Two Minor Works of Walter Hilton: Eight Chapters on Perfection*, ed. by Fumio Kuriyagawa, and *Of Angels' Song*, ed. by Tashiyuki Takamiya. Tokyo: privately printed – enquiries to T. Takamiya, Department of English, Keio University, Mita, Minatoku, Tokyo 108, Japan.

lines long and is followed by a brief set of explanatory notes.

1978 saw the publication of an edition of the Short Text of Julian's Revelations, an edition of both the Short and Long Texts, and a translation of both into modern English. F. Beer has edited the shorter version of *Julian of Norwich's Revelations of Divine Love*<sup>13</sup> from BL Add. Ms. 37790. The introduction includes a short biography of Julian, as well as a description of the Amherst Ms. and its scribe, whose script may be classified as 'Anglicana formata' according to Malcolm Parkes's terminology (1969). The longer version, which is found complete in three manuscripts, is briefly mentioned. The language of the Amherst manuscript shows marked Northern features, with scattered East Midland characteristics (e.g. final *ande* for the present participle, *a* for OE /a/ before a nasal). The editor suggests that the scribe was not 'consistently scrupulous in his transformation' of the original Norfolk dialect. The manuscript, which is 'at least two stages removed from the archetype', was also corrected by another scribe, but not systematically. Differences between the short and long versions of the *Revelations* are outlined, on the basis of the generally accepted view that the Amherst text represents Julian's first responses. There is a complicated relationship between the manuscripts of the two versions: the Paris Manuscript (BN Fonds anglais 40) often agrees with an Amherst reading against to two BL Sloane manuscripts (2499 and 3705). The last major section of the introduction deals briefly with the subject matter. Following the text, the notes deal succinctly with random points of interest, and much use is made of OED. This edition would have been a handier pocket alternative to the major edition noted below if it had been provided with a glossary. As it is, its usefulness is limited.

The eagerly awaited edition of *A Book of Showings to the Anchoress Julian of Norwich*<sup>14</sup> by E. Colledge and J. Walsh was published in two volumes (see their article, YW 58.101). A major section of Part I is given over to the introduction, which is exhaustive. They discuss the manuscripts, the relationship between the Short and Long Versions of the Revelations ('there had been "lateral contamination" before in the mid-fifteenth century A was copied'), the biographical data of Julian's life, contemporary Norwich, and the exceptional width and depth of her learning. The introduction concludes with a detailed account of the theological content of each of the sixteen Revelations. This is followed by their edition of the Short Text, based on Ms. BM Additional 37990, known as the Amherst Ms. (see F. Beer's edition, noted above). Part Two is mainly devoted to the edition of the Long Text, edited from Ms. BM Fonds anglais 40, collated with Mss. BM Sloane 2499 and 3705, Westminster Archdiocesan Archives and Upholland Seminary Library, and with the 1670 Serenus Cressy printed edition. An appendix exemplifies random instances of rhetorical figures employed by Julian. This topic should perhaps have been omitted, or else dealt with at greater length. There is an

13. *Julian of Norwich's Revelations of Divine Love: The Shorter Version*, ed. by Francis Beer, Middle English Texts/8. Gen. Ed. M. Görlach. CWU, 1978, pp. 104. DM 32.
14. *A Book of Showings to the Anchoress Julian of Norwich*, ed. by Edmund Colledge, O.S.A., and James Walsh, S.J. Two Volumes: Part One, Introduction and The Short Text; Part Two, The Long Text, Appendix, Bibliography, Glossary, Index. PIMS, 1978. pp. viii + 778.

enviably succinct, but very useful glossary, and a short bibliography which surprisingly omits R. M. Wilson's article on the style of three Middle English Mystics (YW 37.80). The book concludes with three indexes – listing authors and titles, Scriptural citations, and manuscripts cited. Colledge and Walsh have produced an edition which is an undoubted triumph, and which signifies a watershed in the study of Julian of Norwich.

The editors have done a further service to scholarship by publishing a translation of both their edited texts<sup>15</sup>. Dom Jean Leclercq contributes a preface, and Colledge and Walsh introduce Dame Julian and her work using the same material as in the introduction to the main edition (see above), but presented with less scholarly apparatus, for the benefit of the general reader. This is not to say that they take any short cuts. For instance, each of the showings is carefully explained, and difficult material is subjected to the same close but lucid analysis. Thus, the very difficult chapters (59 to 63) of Revelation XIV in which she makes the startling statement 'As truly God is our Father, so truly is God our mother' (ch. 59) are fully discussed in the light of the long tradition which the concept of the maternal aspect of God had in the church (*cf.* Augustine and Anselm, among others). Quotations from Latin sources are given in the vernacular only in the introduction here, whereas the Latin only, with no translation, appears in the introduction to the main edition. The translation is elegant, fluent, and exemplary in every way. The book concludes with a short bibliography and two indexes, one to the preface and introduction, and one to the texts.

J. C. Gaskins publishes '“Julie Norwich” and Julian of Norwich: Notes and a Query' (*FCEMN*): the notes attempt to show correspondences between a character in Annie Dillard's 'meditating essay', *Holy the Firm*, published in 1978, called Julie Norwich (whose face was burnt off in an accident) and Lady Julian's imagery in the *Revelations*; the query poses the question 'Is Annie Dillard a true contemplative?'. Such an egregious article hardly fits the brief of *FCEMN*, particularly the *FC* part of its title. The same may perhaps be said of M. Israel's 'A Meditation on Dame Julian's Revelations of Divine Love' which purports to answer the question 'What has the *Revelations* of Dame Julian to say to us 600 years later?'. Julian herself seems to find it difficult to accommodate her trust in the power of God's love with the orthodox teaching of the Church on divine retribution for sin. Even Hitler and John Donne get a mention here, but the reader need not expect much enlightenment on the original question. The modern relevance of Julian is also claimed by R. Maisonneuve in 'Julian and the Prison of Existence' (*SMy*). Kafka, Stockhausen, and Hamlet, among others, are pressed into service here to show that 'Man is a prisoner in the nutshell of space, of time, of the Universe. However, all these jails are just one jail which disintegrates in the furnace of God's love and presence'. A. M. Allchin writes of 'Julian of Norwich – Today' – modern society needs to rediscover the benefits of contemplation, and concludes that 'in Julian of Norwich, as in every Saint . . . time and space open out into the dimensions of eternity, and a particular time acquires an abiding power and meaning' (*FCEMN*). The significance of this statement is not

15. *Julian of Norwich: Showings*, trans. from the critical text, with introd. by Edmund Colledge, O.S.A., and James Walsh, S.J. Preface by J. Leclercq, O.S.B. Paulist, 1978, pp. vi + 370.



apparent from the body of the article. M. S. Durley sees the birth of Christ to an earthly mother as the symbol of 'Guilt and Innocence: The Coincidence of Opposites in Julian of Norwich's Parable of the Lord and the Servant' (*RUO*). The key to understanding this 'coincidence' is the image of Christ as mother, which represented 'the transforming glorification of the sinful world of matter and sensuality through the very innards of the world: the woman's womb'.

C. Von Nolcken has edited a selection of *The Middle English Translation of the Rosarium Theologie*<sup>16</sup> from Gonville and Caius College Ms. 354/581. The *Rosarium* is a compendium of material produced for the use of Wycliffite preachers, grouped under alphabetically arranged headings. The editor's intention is 'to make available part of the text of the *Rosarium* and to consider in detail its place in the Wycliffite missionary and educational effort'. The base manuscript (dated tentatively s.xv  $\frac{2}{4}$ ) is the only extant copy of the translation made from the original Latin into Middle English. Cross-references are made throughout to the Latin *Rosarium*, which survives in several manuscripts, and to the *Floretum*, the 'earliest and longest' version of the text which also survives in several manuscripts. The editor identifies anonymous sources as far as possible. 'Wycliffite' features are noted, including the lack of entertaining material and the acknowledged use of authors whom the members of the movement found accommodating to that cause – for example, Grosseteste and FitzRalph. Dr Von Nolcken accomplishes a remarkable feat in tracing the various stages of the adaptation from the *Floretum* into the *Rosarium*. Both texts are anonymous and, she convincingly claims, their compilers were probably based at Oxford, working after 1384. The Middle English translation is undistinguished and, at times, marred by awkward calques (e.g. *subterfugi* 'underfled'). The selection includes interesting entries under such headings as Antecriste, Monke, Pope, Prechour. The notes describe differences between the *Floretum* and the *Rosarium* text – for instance, under Monke, the *Floretum* is much more critical. A select glossary ends this fine edition.

R. Hamer edits *Three Lives from the Gilte Legende*<sup>17</sup> (Nicholas, George, and Bartholomew) from Ms. BL Egerton 876. The *Legende* is 'for the most part' a close translation of Jehan de Vignay's (b. c. 1282–5) *Legende Doree*, which in turn is a close translation of Iacopo da Varagine's *Legende Aurea*. The French translation has the same number of chapters (177), set out in the same order as in the original Latin version (see Kurvinen, 1959, 1960). Varagine's work is a compilation. The English translation is anonymous, now that Bokenham's name has been decisively rejected as a possible author, and so 'the synfulle wrecche' referred to as author in one manuscript (Bodleian Library Douce 372) remains anonymous. Hamer expresses his preference for this plain version of the French over Caxton's more elaborate rendering. At least two manuscripts come between the original translation and the eleven extant manuscripts of the translation. It is impossible to describe the language of the *Gilte Legende* manuscripts other than 'very tentatively', and nothing certain

16. The Middle English Translation of the Rosarium Theologie, ed. by Christina Von Nolcken. Middle English Texts, 10. Gen. Ed. M. Görlach. CWU, 1979. pp. 144. DM 40.

17. Three Lives from the Gilte Legende, ed. by Richard Hamer. Middle English Texts, 9. Gen. Ed. M. Görlach. CWU, 1978, pp. 112. DM 32.



can be known of the 'synfulle wrecche's' dialect. The Egerton manuscript is used as the base text, with support from BL Ms. Harley 630. The notes are very helpful, because they record all except the most minor differences between the English and French versions, and also note obvious errors in Vignay's translations from the Latin. The editor also prints the first section of the life of St Nicholas from the *Golden Legende*, the *Legende Doree*, and the *Legenda Aurea*, comparison of which supports his opinion about the relative merits of the four versions.

In a stimulating and lengthy study<sup>18</sup>, P. F. O'Connell examines the relationship between Love's *Mirroure* and the *Meditationes Vitae Christi* (see Salter, YW 55.136) and, with an ingenious use of both factual and notional evidence, shows that 'the text of the *Mirroure* is actually much closer to the Latin he worked from than anyone has previously suspected'. He demonstrates that the text of Love's *Mirroure* is closer to that of the English translation of the *Meditationes* by Pseudo-Bonaventure, than to the Latin *Meditationes*, edited by A. C. Peltier (Paris, 1868), the version with which the *Mirroure* is always compared, and postulates that the two English versions derived independently from a Latin version of the *Meditationes* which has not survived: hence, talk of Love's 'originality' must be carefully checked. J. Reakes is engaged in preparing an edition of 'The Middle English Prose Translation of the *Meditaciones de Passione Christi*' (N&Q) and treats here of its links with the manuscript of Love's *Myrour*. The translation is anonymous, and is found complete in Mss. Gonville and Caius College Cambridge 669\*/646, Trinity College Cambridge B. 14.38, Laud Misc. 23, and Bodley 789, and in part elsewhere, most notably in acephalous form as an interpolation in the text of two manuscripts of Love's *Myrour*.

A.J. Fletcher provides a full description of the ten manuscripts containing 'Unnoticed Sermons from John Mirk's *Festial*' (*Speculum*), which make up the total of extant Mss. to 37 (see Wakelin, YW 48.68). Mirk's sermon-cycle, dated pre-1415, is particularly important as a successful and sublimely orthodox series, contrasting with the heretical doctrines carried in Wycliffite writings (see Hudson, YW 59.95-6). O. D. Macrae-Gibson identifies fragments in Corpus Christi College Library, Oxford, and in the Library of Congress (STC 1475-1640, listed as 17841), as belonging to the first edition of 'Wynkyn de Worde's *Marlyn*' (*Library*). The 1510 printing (*Marlyn* 2) is not a page-for-page reprint of *Marlyn* 1, the type of which was not used after about 1502.

J. Taylor offers a very readable survey of 'Letters and Letter Collections in England 1300-1420', a period which, though less interesting than the previous and following centuries, has undoubted merits of its own. After a discussion on various *artes dictaminis* (including that of Thomas Merks, fl. 1397), the article outlines different types of letter - business communications, Privy Seal letters, ecclesiastical collections (e.g. the *Liber Epistolaris* of Richard de Bury), Oxford and Canterbury correspondence, and 'news letters' such as those describing the campaigns of the Hundred Years' War around Brittany and Caen.

18. In *Analecta Cartusiana* 82:8, ed. by James Hogg. pp. 3-44. Salzburg: Instut für Anglistik und Amerikanistik.

## 11. Drama

### General

H. Hawkins' article '“Merrie England?”: Contradictory Interpretations of the Corpus Christi Plays' (*English*) is written in a vigorous style, the speed and liveliness of which is untrammelled by any ponderous profundity of thought. For all its limitations, not least amongst which is the reader's conviction that she simply has not read the full corpus of ME dramatic material, it is worth reading, and makes a few interesting points.

An interesting piece entitled 'The Flemish *Ommegang* and its Pageant Cars' (*METH*) by M. Twycross surveys Continental Renaissance *Ommegangen* and attempts to discover in particular how their religious waggons may reflect upon our verbal evidence for the medieval English religious pageant wagon. She assembles a wealth of comparative material. It is unfortunate that certain reproductions of illustrations are not as clear as one would wish.

Though his article is written in an uncongenially elliptical style, R. Ingram sets out interesting details concerning 'The Coventry Pageant Wagon' (*METH*), and considers evidence for various practical aspects of pageant production such as the manoeuvring of the waggons and their route through Coventry.

P. Meredith and J. Marshall write a note on 'The Wheeled Dragon in the *Luttrell Psalter*' (*METH*) in which they make the tentative claim that the grotesque wheeled dragon on fol. 184 of BL Ms. Additional 42130 may in fact be the picture of a pageant dragon. While they cannot prove their case, their arguments are highly persuasive.

C. Billman is concerned to illustrate the rationale of 'Grotesque Humor in Medieval Biblical Comedy' (*ABR*), concentrating on the Slaughter of the Innocents plays. She considers that the grotesque humour of the Slaughter is designed to shock a medieval audience into an awareness, salutary to its spiritual health, that it has been culpably fascinated by a profanation, and consequently it will be frightened into stronger faith in the Christian design.

In 'Tyrants and Villains: Characterization in the Passion Sequences of the English Cycle Plays' (*MLQ*), L. M. Clopper states that there is now considerable need to re-appraise our critiques of medieval drama, and especially so in the area of characterisation. He investigates the portrayal of the drama's tyrant figures who appear during the Passion episodes, arguing that the various characterisations will exhibit similarities because they are ultimately derived from common sources, but that differences may arise as a result of an individual playwright's thematic preoccupations. He also emphasises that it was to the explanation of the significance of a character's action rather than to realistic characterisation that the medieval playwright addressed himself.

J. Wasson writes two notes. In the first, he prints some 'Records from the Abbey of St Benet of Hulme, Norfolk' (*REEDN*) which contain a very early reference (1373) to a village play. The surviving records of the abbey are, unfortunately, scanty. In the second, he writes on 'The *St. George and Robin Hood Plays* in Devon' (*METH*), finding that the St George plays of this county, apparent from the 1470s onwards, were far from elaborate productions, and that the Robin Hood plays, while similarly unelaborate, had a longer history, from the earliest record of 1426–7 in Exeter, to the latest of 1588 in Chagford.

*Chester*

In 'Sign and Transition: The *Purification* Play in Chester' (*LeedsSE*), J. J. McGavin illustrates the importance of signs disclosing the divinity of Christ in the structure of the whole Chester cycle, and makes special reference to the *Purification* play. Even though this play is likely to be composite, it may demonstrate the sensitivity of its revisers who make their alterations in accordance with the general themes and style of the cycle. The hypothesis, that revisers of such a kind existed, bridges the gap between the sense of the overall unity of the cycle and its clearly discontinuous composition.

R. M. Lumiansky and D. Mills continue their work on the Chester cycle with *The Chester Mystery Cycle. Reduced Facsimile of Huntington MS 2*<sup>19</sup>. Like its immediate predecessor in this series (YW 60.95-6), this facsimile furnishes a companion to the EETS edition of the Chester cycle by the same editors. At the same time its introduction consolidates, expands and slightly alters information given in the EETS edition on the Huntington manuscript. It will be useful to serious students of the drama.

*N-Town*

A. J. Fletcher adduces evidence to demonstrate that 'The "Contemplacio" Prologue to the N-Town Play of the Parliament of Heaven' (*N&Q*) was not originally spoken by the character Contemplacio at all, and that as it stands the manuscript probably contains an intentional misascription. He considers that *personae* of the characters Isaiah and Jeremiah originally shared between them what is now presented as an homogeneous prologue.

R. St.-Jacques finds connections between 'The Hegge "Mary in the Temple"' and the Liturgy of the Consecration of Virgins' (*N&Q*). He believes that the playwright may have made practical use of liturgical prayers and rites which already supplied a good example of the kind of ritual required by the play.

N. Davis writes a letter to the editor on the 'Provenance of the N-Town Cycle' (*Library*) in reply to an article of a similar name printed in 1979 by S. Spector (YW60. 97-8), and corrects Spector on a point of historical semantics. The seventeenth-century inscription, 'Tho: Kinge the yownger Hath demised', cannot necessarily be read as meaning that the Thomas Kinge in question, a nephew of a former owner, Robert Hegge, had died. From this it follows that the inscription cannot be pressed as evidence that the N-Town manuscript remained with the Hegge family after Kinge's death.

K. M. Ashley writes on ' "Wyt" and "Wysdam" in N-Town Cycle' (*PQ*), contending that the learned and theological tone that critics have often perceived in N-Town locates itself in the cycle's general preoccupation with learning; Christ, she argues, as the personification of Wisdom, provides a divine standard against which all human knowledge, 'wyt', has to be measured. Though her location of the theological tone of the cycle in this area alone is too stringent, and though such thematic coherence may well be partly fortuitous, she does convincingly illustrate certain recurrent emphases in the cycle.

19. *The Chester Mystery Cycle. Reduced Facsimile of Huntington MS 2*, by R. M. Lumiansky and D. Mills. LeedsU. pp. xvi + ff. 150.



*Wakefield*

In 'Didactic Characterization: the Towneley Abraham' (*CompD*), D. S. Vinter comments well and plausibly upon the medieval playwright's handling of characterisation as being, amongst other things, a technique committed to illustrate the tropological value of a character's actions. With special attention to the Towneley Abraham play, she holds that a combination of factors allows the medieval playwright to create 'speaking pictures' in which dramatic and didactic techniques have become indistinguishable.

E. M. Taft, in his closely argued though occasionally far-fetched piece 'Surprised by Love: The Dramatic Structure and Popular Appeal of the *Wakefield Second Shepherds' Pageant*' (*JPC*), believes that in order to solve the problem of presenting the thread-bare motif of the Nativity, the Wakefield Master used a technique of surprise to communicate his central theme, 'the need for a social order founded on mutual love and respect'.

J. P. Campbell writes a largely theoretical piece entitled 'Farce as Function in the Wakefield Shepherds' Play' (*ChauR*) in which she contends that in the cycle plays, farce is a functional dramatic technique 'used seriously to emphasize sacred and secular elements'. This kind of argument, if not her particular permutations for contriving it, has been heard before.

After reviewing recent trends in the criticism of the *Secunda Pastorum*, M. F. Vaughan takes much stock by what he calls 'The Three Advents in the *Secunda Pastorum*' (*Speculum*), and proposes that the play is neither exclusively linear nor bipartite in structure, but triadic, and that such a perception of the play allows us to see it as a dramatic analogue to the season and liturgy of Advent. The play's treatment of time, he argues, finds an echo (and possible source of inspiration) in the Advent liturgy, a liturgy which 'plots the moral shape of Christian ritual as a progress from a present starting point through an eschatological future to a historical past'.

*York*

A batch of welcome articles on York has appeared in *Leeds Studies in English*. Its editor, P. Meredith, carefully discusses 'The *Ordo Paginarum* and the Development of the York Tilemakers' Pageant' (*LeedsSE*), alerting us through an analysis of the York pageant *Ordo* to the possible complexities of development which a pageant may undergo and the stages of revision through which a pageant may pass.

A. C. Cawley looks at 'Thoresby and Later Owners of the Manuscript of the York Plays (BL Additional Ms. 35290)' (*LeedsSE*), and traces the interesting history of the York register down to the present day. An appendix provides extracts from Sir Frederic Madden's journal for 1842 and 1844 containing references to the manuscript.

R. Beadle and P. Meredith present 'Further External Evidence for Dating the York Register (BL Additional Ms. 35290)' (*LeedsSE*), and reassess the arguments for a dating of post 1485. Arguing from evidence provided by the plays of the *Purification*, *Fergus* and the *Coronation of the Virgin*, they would set limits of 1463-77 for compilation of the manuscript.

A. F. Johnston prints a list of 'Errata in York' (*REEDN*), correcting certain items in the *REED York* volumes (YW 60.99) and inviting users of the volumes to bring to the editors' attention any other errors they may notice.

A. K. Reed's '“A Thing like a Love-Affair”: A Study of the Passion of



Obedience in the York Play of Abraham and Isaac' (*C&L*) argues that 'good' characters seem dull to our taste because we lack a medieval perspective which recognised a dramatic tension in the virtue of obedience. He attempts to illustrate his theory by reference to the York Abraham and Isaac play.

In her article 'The York Pilate and the Seven Deadly Sins' (*NM*), S. Mussetter argues that the character of Pilate in the York play of *The Dream of Pilate's Wife* should not be interpreted as ambivalent, vacillating between good and bad, but rather as a consistent and complex portrait of evil. She finds all the Seven Deadly Sins exemplified in Pilate's hypocritical character and adduces analogues to the portrayal of Pilate as hypocrite elsewhere in medieval literature.

#### *Moralities and Non-Cycle Plays*

D. Mills argues in 'The Doctor's Epilogue to the Brome *Abraham and Isaac*: A Possible Analogue' (*LeedsSE*) that the Brome play is not to be construed as an 'exemplum to parents', but rather as a general example of man's need for patience in response to God's demands. He considers it possible that the playwright either knew Origen's eighth homily on Genesis, or was familiar with sentiments typically expressed there, when he wrote the doctor's epilogue.

J. Conley, in 'Everyman 29: "Lawe" or "Love"?' (*N&Q*) argues against the emendation advanced by certain editors of *Everyman* of 'love' for 'lawe' in line 29 of the play. He compares the Dutch text of *Elckerlijc* in support of his argument.

# Middle English: Chaucer

DAVID MILLS and DAVID BURNLEY

## 1. General

A bibliography for the current year will be found in 'Chaucer Research, 1980: Report No. 41' by Thomas A. Kirby (*ChauR*, 1981). John H. Fisher has compiled 'An Annotated Chaucer Bibliography 1977-1978' (*SAC*).

The facsimile of Cambridge University Library Ms. Gg 4.27<sup>1</sup> is an important and most welcome addition to the growing number of facsimiles of Chaucer manuscripts. The facsimile includes the original manuscript material (including Lydgate's *Temple of Glass*, and *La compleyn*), and also material supplied in the seventeenth century from the 1598 Speght edition to replace lacunae. The folios bearing portraits of six pilgrims and three pairs of Vices and Virtues are reproduced in colour, while reduced colour plates illustrate decoration. In volumes II and III the stubs of missing leaves are included for foliation, having been omitted in volume I – full details of foliation are given in the commentary in volume III. In their full and clearly argued commentary, M. B. Parkes and Richard Beadle justify a date in the first quarter (probably the latter half) of the fifteenth century and argue that the manuscript was produced by a scribe 'translating' forms from a standard London orthography into forms characteristic of East Anglia. The manuscript has particular interest as 'the earliest surviving example of an attempt to collect Chaucer's poetry between two covers', attesting enthusiasm for his work, and as 'an early stage in the process of accretion which culminated in the inflated Chaucer canon of the sixteenth century'. Emerson Brown Jr's two short papers, 'Thoughts on the Variorum Chaucer: Editorial Intervention in the Explanatory Notes' (*CN*) and 'Thoughts on Editing Chaucer: The "Electronic-Information Revolution" and a Proposal for the Future' (*CN*), argue against editorial intervention and suggest the continuing value of an updated Variorum Chaucer in the age of electronic information-retrieval.

J. O. Fichte's study of Chaucerian poetics, *Chaucer's 'Art Poetical'*<sup>2</sup>, concentrates upon the *Book of the Duchess*, *Parlement of Fowles*, *House of Fame*, and *Knight's Tale*, seeking to derive a general poetic by an approach which combines a regard for the individuality of the author with an awareness

1. *The Poetical Works of Geoffrey Chaucer: A Facsimile of Cambridge University Library Ms. Gg 4.27*, with intros by M. B. Parkes and Richard Beadle. Brewer. 3 vols. vol. I (1979), ff. 5-126, 132-222; vol. II, ff. 222-443; vol. III, ff. 445-516 + suppl. ff. \*1-35 + pp. 87.
2. *Chaucer's 'Art Poetical': A Study in Chaucerian Poetics*, by Joerg O. Fichte. Studies and Texts in English I. Narr. pp. 137. DM 36.

of medieval aesthetics and poetics. The interpenetration of four main themes is seen to characterise Chaucer's work: those of courtly love, the search for order, moral philosophy, and a concern with art. The permutations of these themes in the works discussed are the basis of an interesting – although sometimes dogmatic – account of Chaucer's poetic.

An account of the precedents and premises of his sociological critical approach prefaces Stephen Knight's discussions of Chaucer's 'Ideology', 'Subjectivity', and concern with 'The Naturalizing Sign' in 'Chaucer and the Sociology of Literature' (SAC). Although 'fixed in determinate socio-cultural position', Chaucer is 'able, through the patterns of the text, to interpret those determinations for his audience and so provide an epitomized version of their own fragmented world of experience'. He finds in Chaucer the formative beginnings of subjectivity as opposed to archetype, a growing dissatisfaction with the formal rhetoric of aristocracy, and a readiness to admit natural sign as the characteristic of the individual voice. Yet at the end of the *Tales*, Chaucer withdraws into 'medieval orthodox seriousness', having revealed an important conflict between ideology and reality.

In '“Swich fyn . . . Swich fyn”': Senses of Ending in Chaucer and Spenser<sup>3</sup>, Michael Holahan compares the endings of *Troilus* and the *Tales* with Spenser's *Shepherd's Calendar* and the *Mutabilitie Cantos*. In *Troilus* 'the late medieval poet transcends genre to close his work in doctrine'; in the *Calendar* 'the Renaissance poet uses his genre to leave his conclusion open'. Chaucer's Retraction closes all his books and reaches a judgement in humility, whereas Spenser's *Cantos* trace the sources of his work, taking his re-creative vision as an image of life. Georgia Ronan Crampton's 'Other Senses of Ending' is parallel to the essay in the same volume. Seeing both poets as masters of multiple ending, she stresses Chaucer's adaptation of the prayer-conclusion both for verisimilitude in the case of his fictional narrators and also to suggest a tentative but not final conclusion *in propria persona*. Discussing 'Fiction and Religion in Boccaccio and Chaucer' (*JAAR*, 1979), Donald R. Howard argues that Chaucer reacted against Boccaccio's view of fiction as escape by affirming the moral force of fiction as a vehicle for conveying truths about the world. The reaction is traced by comparisons of *Troilus* with *Il Filostrato* and of the *Tales* with the *Decameron*, including a specific comparison of the 'Griselda' stories by the two writers.

Robert G. Benson's study, *Medieval Body Language: A Study of the Use of Gesture in Chaucer's Poetry*<sup>4</sup>, understands 'gesture' in its widest sense, including conventional swoons and spontaneous teeth-grinding, and describes its use by Chaucer, providing a long check-list of gestures in the appendix. Spontaneous gesture is associated with colloquial style and with the *fabliau*, and conventional gesture with the artificial style of some of the early works. In the course of his career Chaucer developed a surer use of spontaneous gesture without abandoning the use of conventionality in this technique. Interesting remarks are made on the relation of gesture to genre, but the physiological

3. In *Spenser: Classical, Medieval, Renaissance, and Modern* 1977. Proceedings from a Special Session at the Twelfth Conference on Medieval Studies in Kalamazoo, Mich., 5–8 May 1977. Microfiche. CSU (1977). pp. 322.

4. *Medieval Body Language: A Study of the Use of Gesture in Chaucer's Poetry*, by Robert G. Benson. *Anglistica* 21. R&B pp. 170.

and rhetorical origins of some conventional gestures are not pursued, and the distinction between conventionality and psychological spontaneity is not always clear.

The response of Chaucer and Langland to the discrepancy between inherited wisdom and their own imaginative perception of the world around them is the challenging subject of David Aers's *Chaucer, Langland and the Creative Imagination*<sup>5</sup>. Much of the discussion of Chaucer is concerned with the plight of women in medieval society. Criseyde's behaviour is seen as the result of social determinism in a male-dominated society, whereas the Wife of Bath is portrayed as a radical opponent of inherited values. Aers's book offers controversial readings, but strives to reveal the individuality of the vision of the poets, and will serve as a useful counterbalance to the reductionist tendencies of excessively moralistic or exegetical criticism. (Reviewed by Derek Brewer in *TES*, 1980, p. 23; and by Elton D. Higgs in *SAC*, 1981, pp. 121-4.) E. Talbot Donaldson's 1979 presidential address to the New Chaucer Society, 'Chaucer in the Twentieth Century' (*SAC*), notes the confusingly contradictory opinions of modern critics and finds Chaucer's techniques to be the source of many critical disagreements.

Richard Firth Green's *Poets and Princepleasers*<sup>6</sup> provides much background information, and also comments on Chaucer as translator, rhetorician and adviser of princes. Among other judgements, an element in the *House of Fame* is felt to be 'a recognition of the superior position of the literary servants of renown over their courtly counterparts in the fashionable but insubstantial service of Venus'. (Reviewed by J. A. Burrow, *TLS*, 1980, p. 1304; Derek Pearsall, *N&Q*, 1981, pp. 254-5.) Edmund Reiss stresses the important rapport between 'Chaucer and His Audience' (*ChauR*), whereby Chaucer could rely upon a shared knowledge and on his audience's ability to assess and pass judgements upon the questions and dilemmas in his works. In 'Chaucer and Internationalism' (*SAC*), Elizabeth Salter suggests that Chaucer's decision to write poetry in English may have resulted from a desire to emulate the French literary vernacular, the language of compositions for the English court which had conditioned the court's expectations.

In a review article, 'Now Read On: Medieval Literature' (*Encounter*), Jill Mann opposes the excessively moralistic tendency of much modern criticism of medieval literature, and stresses the importance of significance arising from the development of narrative. In another review article, 'Romantic Unity, High Seriousness, and Chaucerian Fiction' (*Rev*), Robert M. Jordan opposes the dramatic and realistic reading of the *Canterbury Tales* and points out the circularity involved in deriving a complex character from the text and then attributing curiosities in the text to the eccentricities of the character.

In a significant contribution to the analysis of Chaucerian concepts, *The Liberating Truth*<sup>7</sup>, George Kane sees Chaucer as a moralist with a major concern for integrity. The semantic range of the world *trouthe* is considered

5. *Chaucer, Langland and the Creative Imagination*, by David Aers. RKP. pp. xii + 236. £9.75.
6. *Poets and Princepleasers: Literature and the English Court in the Late Middle Ages*, by Richard Firth Green. UTor. pp. 253. £14.
7. *The Liberating Truth: The Concept of Integrity in Chaucer's Writings*, by George Kane. The John Coffin Memorial Lecture, 1979. Athlone. £1.75.



and Chaucer's stress upon *trouthe* in human relationships noted. Although the word developed the sense 'integrity' under the influence of the Latin *integritas* and *veritas*, it also carried the senses of 'truth of report' and 'truth in interpretation' – senses which were of great importance to Chaucer as poet and artist.

*Chaucer's Language*<sup>8</sup>, by Robert A. Peters, is intended as a reference guide to Chaucer's morphology, phonology, and syntax for students whose main interest is literary. It contains phonetic transcriptions of lengthy passages from the *Tales*, *Legend of Good Women*, and *Troilus*. The discussion of morphology and syntax is in traditional terms. Jacqueline de Weever's interesting account of 'Chaucerian Onomastics: The Formation and Use of Personal Names in Chaucer's Works' (*Names*) classifies and discusses the personal names and examines their formation. She finally considers naming and anonymity in the *Tales* and the importance of names in Chaucer's rhetorical technique. In 'The Two Noble Kinsmen and Speght's Chaucer' (*N&Q*) Robert K. Turner Jr finds evidence to suggest that Fletcher used the 1602 Speght edition.

N. R. Havely's *Chaucer's Boccaccio*<sup>9</sup> provides translations of the *Filostrato*, substantial excerpts from the *Teseida* (illustrative of Boccaccio's purpose and illuminative of the *Knight's Tale*) and *Filocolo* IV, 31–4 (illustrating the *Franklin's Tale*). Appendixes describe other works dealing with the *Troilus* story and offer summaries and translations of relevant sections from Benoît and Guido. A short but useful introduction places Boccaccio in the cultural context of Naples and indicates the possible nature of Chaucer's contact with him. (Reviewed by Gay Clifford, *TLS*, 1981, p. 60.) *The Kalendarium of Nicholas of Lynn*<sup>10</sup> – a work cited by Chaucer as an authority – is the second volume of the Chaucer Library. It contains facing translations, extensive introductions and notes, and will provide valuable background material. James J. Sheridan's translation of *The Plaint of Nature*<sup>11</sup> will provide a useful aid to Chaucer scholars. Ten Chaucer ballades, three complaintes, and the rondo from *The Parlement of Foules* are given settings from contemporary French music by Nigel Wilkins in *Chaucer Songs*<sup>12</sup>. (Reviewed by David Fallows, *N&Q* 1981, pp. 255–6.) Three essays on Chaucer are among those reprinted in D. W. Robertson Jr's *Essays in Medieval Culture*<sup>13</sup>.

## 2. Canterbury Tales

N. F. Blake's *The Canterbury Tales*<sup>14</sup> is a conservative edition of the

8. *Chaucer's Language*, by Robert A. Peters. Journal of English Linguistics Occasional Monographs I. WWU. pp. vii + 125. \$4.
9. *Chaucer's Boccaccio: Sources of 'Troilus' and the 'Knight's' and 'Franklin's Tales'*, ed. and trans. by N. R. Havely. Chaucer Studies III. Brewer; R&L. pp. 225. £15.
10. *The Kalendarium of Nicholas of Lynn*, ed. by Sigmund Eisner. The Chaucer Library. UGeo; Scholar. pp. 248. £17.50.
11. *Alan of Lille: The Plaint of Nature*, trans. by James J. Sheridan. Medieval Sources in Translation 26. PIMS.
12. *Chaucer Songs*, by Nigel Wilkins. Chaucer Studies IV. Brewer; R&L. pp. ix + 29. £10.
13. *Essays in Medieval Culture*, by D. W. Robertson Jr. Princeton. pp. xx + 404. \$35.
14. *The Canterbury Tales by Geoffrey Chaucer*, ed. from the Hengwrt Ms. by N. F. Blake. York Medieval Texts, Second Series. Arnold. pp. 707. £45.

Hengwrt manuscript, with select bibliography, glossary, and a note on language. Two links, which the editor believes were composed after the copyist began work, form Appendix A. Appendix B contains such 'Ellesmere' material as is not found in Hengwrt. In his introduction, Blake argues that Hengwrt 'contains the best text and as it embodies what can be understood only as a first attempt to arrange the tales in an intelligent order, modern editors may accept it was the earliest manuscript whose text and order they should follow', a view he has stated more fully previously (YW 60. 106-7). He indicates some of the challenging consequences of this thesis. (Reviewed by T. A. Shippey, *TLS* 1981, p. 60; Martyn Wakelin, *TES* 1980, p. 23.) Charles A. Owen Jr contributes 'A Note on the Ink in Some Chaucer Manuscripts' (CN), drawing attention to colour variations in the ink of the Ellesmere and Hengwrt manuscripts.

In an important and provocative essay, 'Chaucer's "New Men" and the Good of Literature in the *Canterbury Tales*'<sup>15</sup>, Anne Middleton argues that Chaucer advocates 'enditing' – a form of eloquence which affords a middle way to high vernacular style by reconciling the modes of the 'maker' and the poet, and which thereby opens such literature to an audience beyond the courtly élite. The overt questioning of the narrator's devotion to literature produces the unfinished *Legend of Good Women* and *House of Fame*; but the formal treatment of the poet's role and the value of poetry in the *Parlement* and *Troilus* produces complex closures which, under analysis, suggest that literature belongs to the world at large and renews its value for each age. It is in figures such as the Squire, Franklin, Monk, and Clerk that such themes achieve their most complex and indirect statement, where 'the good of a story lies not only in the exemplary virtues it depicts . . . but in the virtues required to derive pleasure from it'. The Clerk is himself a sort of multiple closure – Chaucer's last and most complex exploration of poetry's absence from the world, who can also be seen as the most extreme and comic version of Chaucer himself.

For Traugott Lawler, *The One and the Many in the Canterbury Tales*<sup>16</sup> – i.e. 'the complementary relationship in the *Canterbury Tales* between unity and diversity, oneness and multiplicity' – is not a thesis but the focus of various interpretive approaches. Considering 'Professionalism', he emphasises the fabliau-features of the *Prologue* which informs the structure of the whole work, and, discussing 'Men and Women and Marriage', he offers an extended account of the *Franklin's Tale*, 'a fabliau-like pattern, and a subtle struggle for maistrie, that support the sense of superficiality'. The interdependence of 'Experience and Authority' in the *Knight's Tale* is countered by the power of authority in the *Nun's Priest's Tale*, while *Melibee* – 'a treatise of politic worldly conduct as against a treatise of personal moral conduct' such as the *Parson's Tale* – adds the further factor of *seliness*. A review of all evidence suggesting the earlier abandonment of the 'four tales per pilgrim' plan prefaces an extended discussion of closure, traced through the elegiac tone of the *Canon's Yeoman's Tale*, through the reconstitution of *Prologue* and tales in a moral framework by the Parson, to Chaucer's Retraction, ratifying unity only in God.

15. In *Literature and Society. Selected Papers from the English Institute, 1978*, ed. by Edward W. Said. New Series 3. JHU, pp. xi + 202.

16. *The One and the Many in the Canterbury Tales*, by Traugott Lawler. Archon, pp. 209. \$17.50,

The five 'pathetic' tales are the focus of Michael Stugrin's 'Ricardian Poetics and Late Medieval Cultural Pluriformity: The Significance of Pathos in the *Canterbury Tales*' (*ChauR*). The function here of the pathetic voice 'is to bring closer together the poet and his community audience; and its effect is primarily epistemological in that one way human beings have of knowing is through individual and communal experience that evokes common chords on the register of human emotions'.

In 'Chaucerian Criticism: The Significance of Varying Perspectives' (*NM*), Florence H. Ridley distinguishes the enduring qualities of Chaucer's poetry from the critical constructs originating in the imagination of his critics, illustrating her point from the changing critical views about individual pilgrims. In 'The Art of Impersonation: A General Prologue to the *Canterbury Tales*' (*PMLA*), H. Marshall Leicester Jr argues for the primacy of the text in creating the personality and outlook of each teller, and for the necessity of comprehending the teller before approaching the Narrator. Chaucer is each and all of the pilgrims, an impersonator who uses his roles 'to create himself as fully as he can in his work'. Stewart Justman discusses 'Literal and Symbolic in the *Canterbury Tales*' (*ChauR*), arguing that, as an example of the late medieval attack upon analogy, 'the *Canterbury Tales* abound with mock signs, false exemplifications, allegory that fails'.

F. Xavier Baron's revealing discussion of 'Children and Violence in Chaucer's *Canterbury Tales*' (*The Journal of Psychohistory*, 1979) contrasts the heroine's compassionate involvement with her child in the face of brutality in the tales of the Man of Law and the Clerk with the vengeful counterviolence bred by brutality in the tales of the Physician and the Prioress. *Melibee* fails to present violence and submission convincingly, but in the Monk's tale of Hugolino the selfless concern shown by the children to their father offers the only hope in a context of brutality. In 'Chaucer's Merchants and the Foreign Exchange: An Introduction to Medieval Finance' (*SAC*), Kenneth S. Cahn provides an informative account of medieval exchange-procedures as a context for the activities of Chaucer's two merchants; he includes an important and careful explanation of the nature of the *sheeld*. Discussing 'The Function of Language in Three Canterbury Churchmen' (*Parergon*), Linda Tarte Holley draws upon the words of the Pardoner, Friar, and Summoner to illustrate the misunderstanding and abuse of signs. In 'And now for Something Completely Different: The Relationship between the *Prioress's Tale* and the *Rime of Sir Thopas*' (*ChauR*), Mary Hamel notes structural parallels between the two tales and argues that in the giant Olifant Chaucer exposes the absurdity of the bogeyman image of the Jews projected by the Prioress.

In chapter 4 of *Writers and Pilgrims*<sup>17</sup>, Donald R. Howard looks at the way Chaucer, following Mandeville, but to a different purpose, turns the reality of pilgrimage and the genre of descriptive pilgrimage-literature into a literary construct. The obvious literary elements – verse-form, Narrator – stand beside claims of verisimilitude in an ironic structure in which verse-tales of poetic truth are juxtaposed with prose-pieces of explicit truth. The reader is challenged to assess the truth and the value of art.

17. *Writers and Pilgrims: Medieval Pilgrimage Narratives and Their Posterity*, by Donald R. Howard. UCal. pp. x + 133. \$13.70 and £7.75.



In 'The Representation of Colloquial Speech in *The Canterbury Tales*'<sup>18</sup> Vivian Salmon seeks to provide a conceptual framework within which to describe colloquialism in Chaucer's English. Her approach is linguistic rather than literary, and she sees Chaucer's dialogue as a legitimate corpus on which to base linguistic description. The principle of organisation of the data is according to the following three characteristics: those of spoken language which are inevitable because of the nature of the medium; those which arise from the interaction of participants in a situation; and those which indicate attitudes of the participants to one another. The collection must give support to the conception of Chaucer as a poet with a good ear for conversational nuances.

Thomas W. Ross seeks to allay the *MED* editors' doubts about 'ME "meving"' (*CN*) as exemplified from *Tales* I.542 and F.151 in certain manuscripts.

Donald McGrady asks 'Were Sercambi's Novelle Known from the Middle Ages On? (Notes on Chaucer, Sacchetti, Cent Nouvelles nouvelles, Pauli, Timoneda, Zayas)' (*Italica*) and argues the influence of Sercambi on the frame of the *Canterbury Tales*. The references to Chaucer occur amidst an argument for the much wider influence of Sercambi, but no convincing new parallels with Chaucer are drawn. Examining 'The Use of Simile in Dante's Divine Comedy and Chaucer's Canterbury Tales' (*CJIS*), Carol Falvo Heffernan draws examples mainly from the Knight's and Miller's tales to support her claim that Chaucer's similes are 'frequent bearers of meaning' in comparison with the 'visual accent' of Dante's similes. In 'A Caxton Prologue and Chaucer' (*CN*), V. J. Scattergood suggests that, when composing the Prologue to the second edition of the *Tales*, Caxton relied to some extent upon Chaucer's own description of his work. Betsy Bowden reveals 'The Artistic and Interpretive Context of Blake's "Canterbury Pilgrims"' (*Blake*), relating Blake's painting to earlier literary interpretations of the *Tales* and to portraits of the pilgrims available to Blake before 1809. The article offers a detailed analysis of each pilgrim portrait and illustrates Blake's complex use of the principle of binary symmetry.

Part I of *Approaches to Teaching Chaucer's Canterbury Tales*<sup>19</sup> is an annotated guide to editions, criticism, and other teaching aids. In Part II, fifteen American academics describe the aims, structures, and methods of their Chaucer courses. Hope Phyllis Weissman, in 'One Way to End A Chaucer Course' (*CN*), illustrates her way by comparing Fragment A of the *Tales* with the January and February miniatures in the *Très Riches Heures*. Charles A. Owen Jr discusses 'Undergraduate and Graduate Courses: New Patterns' (*CN*) with reference to the structure of his own courses on the *Tales*. And James J. Donohue provides a translation of *Chaucer's Canterbury Tales Complete in Present-day English*<sup>20</sup>, retaining original verse- or prose-forms;

18. In *Studies Presented to Nils Erik Enkvist*, ed. by H. Ringbom. SSAB, 1975.

19. *Approaches to Teaching Chaucer's 'Canterbury Tales'*, ed. by Joseph Gibaldi. *Approaches to Teaching Masterpieces of World Literature*. MLA. pp. xvi + 175. hb \$13.50, pb \$6.50.

20. *Chaucer's Canterbury Tales Complete in Present-day English*, by James J. Donohue. LCP, 1979. pp. x + 626.



this is a companion to similar translations of the *Lesser Poems* (1974) and *Troilus and Cressida* (1975).

In 'Catalogue Form and Catalogue Style in the General Prologue of the *Canterbury Tales*' (SN) Larry Sklute discusses the ways by which Chaucer creates from within a static rhetorical convention figures who are 'typologically conceived yet mimetically plausible'. Analysing 'The Prologue to the *General Prologue*: Chaucer's Statement about Nature in the Opening Lines of the "Canterbury Tales"' (NM), Rudy S. Spraycar stresses the pivotal function of l. 11, arguing that Chaucer's juxtaposition of the venereal and spiritual implications of Spring looks to Alain de Lille's Nature and anticipates the choices which the pilgrims exemplify in the rest of the work. Rodney Delasanta suggests that ll. 198–200 of 'Chaucer's *General Prologue*' (Expl) are a parodic allusion to Matthew 6.16–18. W. B. Johnson's *La Rakontoj de Canterbury: Prologo*<sup>21</sup> provides a verse-translation of the General Prologue in Esperanto.

The fact that Terry Jones has impugned the honour of *Chaucer's Knight*<sup>22</sup> can have escaped the notice of few Chaucerians. Individual lines from the description in the *General Prologue*, dealing with the Knight's attributes and campaigns are related to historical evidence of the behaviour and practice of mercenaries, and a parallel is drawn. Since the Knight is seen as a mercenary in the pattern of Sir John Hawkwood, his tale echoes his pragmatism. Theseus becomes the advocate of tyranny and necessary stoicism as one kind of imposed order. With its account of the downfall of tyrants, the *Monk's Tale* 'quits' this position. (Reviewed by J. A. Burrow, *TLS* 1980, p. 163; Derek Brewer, *TES* 1980, p. 23; R. T. Davies, *THES* 1980, p. 14; J. M. Fyler, *TES* 1982, pp. 235–6.)

Christopher Watson's reading of 'Chaucer's Knight and his Tale' (CR) is much more traditional. He sees the tale as reflecting the nature of a reasonable and orderly man who is nevertheless stimulated by recollections of battle, but who possesses the ability to reflect critically upon the chivalric life. In '“The Struggle between Noble Designs and Chaos”: The Literary Tradition of Chaucer's *Knight's Tale*' (LitR), Robert W. Hanning links Theseus's attempts to control the situations in the tale with the Knight's attempts to control his material. The 'struggle', inherited from the *Thebaid* and *Teseida*, is here mediated through the Knight's ambivalent, amoral attitude – an optimism heavily qualified by fatalism. The narration is coloured by the realism of the professional soldier and the tale reflects 'the problematic view of life implicit in a code that seeks to moralise and dignify aggression'. In 'The Triumph of Saturn in the *Knight's Tale*: A Clue to Chaucer's Stance against the Stars'<sup>23</sup> Nancy Ann Holtz argues that Saturn is not malign but neutral. Palamon is the protégé of both Venus and Saturn and hence 'a man who has conquered time through his patient submission to earthly tribulation . . . Chaucer's development of the Saturn-ruled man of destiny'. (Reviewed by Barton Levi St Armand, *ELN*, 1980, pp. 230–2.) In 'Chaucer's Mercury and Arcite: The *Aeneid* and the World of the *Knight's Tale*' (Neophilologus) Wolfgang E. H.

21. *Geoffrey Chaucer: La Rakontoj de Canterbury: Prologo* trans. by W. B. Johnson. Kardo. pp. 12.

22. *Chaucer's Knight*, by Terry Jones. W&N. pp. xi + 319. £9.75.

23. In *Literature and the Occult: Essays in Comparative Literature*, ed. by Luanne Frank. UTex, 1977. pp. iv + 273.

Rudat sees the *Aeneid* as an allusive context for the Knight's Tale; Daniel R. Hoerber comments on 'Chaucer's Friday Knight' (CN), A.1534-9, finding that Friday is traditionally considered to be a day of sudden reversals; and in 'The English *Partenope of Blois*, its French Source, and Chaucer's *Knight's Tale*' (ChauR, 1977) Lilian McCobb shows how lines from the *Knight's Tale* have been incorporated by its author into the English *Partenope of Blois*.

Linguistic analysis of the connotations of the words *sely* and *legende* is the basis of Geoffrey Cooper's interesting article, '“Sely John” in the “Legende” of the *Miller's Tale*' (JEGP), which points out how ironic capital can be made by Chaucer out of polysemantic words. The word *sely* is used in the tale to contrast the carpenter's perception of himself as 'simple, innocent, and blessed' with the fact that he is 'feeble-minded, helpless and unfortunate': both are senses of *sely*. In 'The Mechanics of Comedy in Chaucer's *Miller's Tale*' (ChauR) Joseph A. Dane argues that moralistic interpretations of the *Miller's Tale* are less satisfactory than aesthetic ones: the events of the plot and the fates of the protagonists are best understood in terms of the requirements of the formal structure of the tale. He sets out to illustrate this by detailed structural analysis. Jane Chance Nitzsche discusses '“As Sweete as is the Roote of Lycorys, or any Cetewale”: Herbal Imagery in Chaucer's *Miller's Tale*' (CN). She identifies the *lycorys* and *cetewale* associated with the three youngest characters in the tale with spikenard or *nardus rustica* which were both used as breath-sweeteners in the Middle Ages, but also tropologically signified the virtuous life. A series of ironic contrasts may be derived from this. In 'The Tow on Absalom's Distaff and the Punishment of Lechers in Medieval London' (ELN), the proverbial reference to tow on Absalom's distaff is associated by Carter Revard with the punishment for being a *tensurere*. Since the word occurs in the *Liber Albus* in a context which refers to punishments for lechery, he argues that the sense must imply one who causes a disturbance in some kind of sexual quarrel, a significance which is ironically appropriate to Absalom.

A contrast between the *Reeve's Tale* and its French analogue, 'Le Meunier et les ii Clers', is the basis of two articles. That by Peter Brown, 'The Containment of Symkyn: The Function of Space in the *Reeve's Tale*' (ChauR), concentrates on Chaucer's imaginative creation of a material space within which the action takes place. By comparison with the French poem, Chaucer is more particularising and actualising, carefully fostering the illusion of a three-dimensional locale. These skills come to fruition after the lights go out. Peter Goodall's article, 'The *Reeve's Tale*, *Le Meunier et les ii Clers*, and the *Miller's Tale*' (Parergon), deals with the way in which Chaucer has modified his tale so as to fit it better into a dramatic conception of the company on the road to Canterbury. For example, a parallel can be drawn between the *General Prologue* description of the Miller and Symkyn in the *Reeve's Tale*. Certain alterations in the plot have been made for the same end. The multi-faceted symbolism of the cask in the *Reeve's Prologue* is the subject of Carol Falvo Heffernan's 'A Reconsideration of the Cask Figure in the *Reeve's Prologue*' (ChauR).

Two articles attempt to trace mythic sequences in the *Man of Law's Tale*. The first, 'Mythic Sequence in the *Man of Law's Tale*' (JMRS) by Kevin Roddy, alleges an extended series of allusions to the Christian myth of Fall, Redemption, and Last Judgement. Verbal associations and typology are used

to trace the parallel between the Christian myth and the story of Constance. The ransom theory of redemption which is revealed is claimed to be particularly suited to the aspirations and cultural values of the Man of Law. The second article, 'Constance as Romance and Folk Heroine in Chaucer's *Man of Law's Tale*' (*Rice University Studies*, 1978) by Susan L. Clark and Julian N. Wasserman, also accepts the notion of references to Christian typology, but sees the controlling myth as a folkloric one of female initiation. It is further suggested that the opposition of feminine hero and weak woman is an organising principle in the *Canterbury Tales*. Charles R. Sleeth discusses 'Astrology as a Bone of Contention between the Man of Law and the Franklin' (*CN*, 1979) – a subject upon which Chaucer himself was sceptical.

D. W. Robertson Jr contributes a detailed study of the social and economic position of the Wife of Bath in '“And for my land thus hastow mordred me?”: Land Tenure, the Cloth Industry, and the Wife of Bath' (*ChauR*). From a consideration of the property laws and laws of inheritance in medieval England, he concludes that the Wife must have been a bondswoman who participated in the growing rural cloth industry free of guild restrictions. A parallel example is found in the case of a fifteenth-century widow of Castle Combe. Chaucer's Wife can therefore be seen as a moral satire on a recognisable social estate. By contrast, Hope Phyllis Weissman, explaining 'Why Chaucer's Wife is from Bath' (*ChauR*), believes that the Wife's origin is largely of symbolic significance, and traces in detail the imagery and unsavoury reputation of the bath-house. The Wife's hat, too, is symbolic, claims John F. Plummer, in 'The Wife of Bath's Hat as a Sexual Metaphor' (*ELN*), since the word *bokeler*, to which it is compared, can refer to what Alisoun later calls her *quoniam*. Chaucer's use and modifications of Jerome's *Adversus Jovinianum* is the subject of 'Anti-Feminism Bridled: Two Rhetorical Contexts' (*NM*) by James Spisak, where it is shown how Chaucer makes the Wife speak like Jovinian, ignore Jerome's satire, and counter his prejudices with common sense.

The conundrum set by the flatulent churl is regarded by Karl P. Wentersdorf as 'The Motif of Exorcism in the Summoner's Tale' (*SSF*). The implication of this traditional means of exorcism is that the friar is a type of the devil. A parallel with Pentecost is also tentatively suggested. J. D. W. Crowther notes a parallel between 'Summoner's Tale: 1955–69' (*CN*) and penitential advice in the *Parson's Tale*, 1006, and in other manuals of religious instruction.

'A rarefied act of literary-critical wit' is how Anne Middleton sees the *Clerk's Tale* in 'The Clerk and His Tale: Some Literary Contexts' (*SAC*). Her important essay sets the tale in two contexts – the Petrarchan, with its associated correspondence, which affirms the tale as literature warranting a literary response; and the French, from Philippe de Mézières onwards, which invests the tale with symbolic and didactic force. Chaucer's Petrarchan Clerk, complying with the Host's demands, skilfully affirms the imaginative and literary value of a story which Harry Bailey, in the French tradition, comes to value as a functional moral exemplum. Colin Wilcockson discusses '“Thou” and “Ye” in Chaucer's Clerk's Tale' (*The Use of English*), noting the ambivalence in Griselda's constant use of 'ye' and also in Walter's preference for 'thou' from l. 890 to the *dénouement*.

In an article whose relevance is rather broader than to the *Merchant's Tale* alone, Philip Hardman reveals the fourteenth-century reputation of



'Chaucer's Tyrants of Lombardy' (*RES*). Their notorious tyranny was known not only to Chaucer, but to Gower and Froissart also. The Lombard setting casts a darker shadow over the conduct of Walter in the *Clerk's Tale* who exhibits some of the characteristics of the tyrant. Januarie in the *Merchant's Tale* has all the pride and lechery which were considered to be attributes of the tyrants of Lombardy. The way in which the narrator's control over the audience is exerted to harness their most unpleasant responses is the subject of Jay Schleusener's discussion of 'The Conduct of the *Merchant's Tale*' (*ChauR*). The technique involves the use of innuendo, allusion, and sarcasm to impose a cynical viewpoint and to draw forth lurid imaginings. S. G. Kossick has contributed a critical commentary on 'Geoffrey Chaucer: *The Merchant's Tale*' (*Unisa English Studies*) in which he notes the modulations from comic to horror, the moral implications of the tale, and the stylistic manipulation of legal vocabulary in the commercial marriage there described.

Gerald Morgan's edition of the *Franklin's Tale*<sup>24</sup>, based upon Robinson's text with some emendations, is intended for the non-specialist reader, and it furnishes extensive lexical glossing in footnotes. Nevertheless, it is a text seriously intended to orient the modern reader in the techniques and expectations of medieval literature, and it contains a lengthy introduction and notes which perform this purpose uncompromisingly in a way which might prove difficult for the absolute beginner. (Reviewed by J. D. Burnley, *Lore and Language*, 1980, pp. 140-1.) 'A fable about perceived but inarticulated threats to the continued power of the feudal aristocracy, coming jointly from a cash system that generates crippling debts, and an administrative, learned sub-class, both of them operating outside the power structure of church and aristocracy' is Stephen Knight's provocative view of 'Ideology in "The Franklin's Tale"' (*Parergon*). Chaucer gives resonance to this pattern by adapting Breton myth (examined through the names of the characters) and by the form, in which the potentially novelistic structure is directed thematically by the figural treatment of Arveragus as externalised authority. The emblematic function of the clerk's illusions and the analogy between magician and poet in Chaucer's *Franklin's Tale* form the starting-point for 'Man, Magician, Poet, God - An Image in Medieval, Renaissance, and Modern Literature' (*Cithara*), in which Samuel Schuman traces the image of the magician's show forwards through Shakespeare and Nabokov. In 'The Bari Widow and the *Franklin's Tale*' (*ChauR*) Bruce A. Rosenberg seeks an analogue of the *Franklin's Tale* in the legend cycle of St Nicholas, in which a widow is saved from the consequences of a rash promise by the intervention of the saint.

In 'The Pardoner's Homosexuality and How It Matters' (*PMLA*), Monica E. McAlpine argues that Chaucer's Pardoner suggests an amalgam of effeminacy, eunuchry, and hermaphroditism which can be totally comprehended only under 'homosexual' - the implied sense of the term *mare*. 'Chaucer's study of homosexuality in the Pardoner seems to represent a deliberate intention to explore the inner reality of an outcast especially despised by his society and especially misunderstood by his church.' His fraudulent relics symbolise his corrupt and corrupting body; yet he seeks their validation and the assurance of his own holiness through the acceptance of

24. *Geoffrey Chaucer: The Franklin's Tale*, ed. by Gerald Morgan. London Medieval and Renaissance Series. H&S. pp. viii + 116. pb £3.15.



others. His personality challenges them to respond in a Christian context with Christian love to sexual suffering. In 'The Irish Analogues to Chaucer's *Pardoner's Tale*' (*Béaloides*, 1977–9), Conan McKenna cites and examines three variants of the tale in the Irish tradition.

Examining Boccaccio's literary version of 'The Medieval Tale of the Lover's Gift Regained' (*Fabula*) against the matrix of associated folktales, Peter Nicholson then suggests that Chaucer borrowed directly from Boccaccio in the *Shipman's Tale*. An attempt to understand the Prioress and her tale in terms of contemporary sensibility is made by Carolyn P. Collette in 'Sense and Sensibility in the *Prioress's Tale*' (*ChauR*), who sees the tale in the context of fourteenth-century affectivity. The *clergeoun*, whose heart is drawn instinctively to the Virgin, is an emblem of innocent faith, and a very appropriate creation for the Prioress, a woman of limited experience and insight, but extreme sensibility. Edward Craney Jacobs finds 'Further Biblical Allusions for Chaucer's Prioress' (*ChauR*). The motto *Amor vincit omnia* is intrinsically ironic in the context of usage in the Vulgate Bible, where *amor* is frequently contrasted with *caritas*, and the latter often collocated with *omnia*.

In 'Chaucer, the *Nun's Priest's Tale*, and the Modern Reader' (*DQR*) Derek Pearsall warns against the use of simplistic, programmatic approaches as a means of bridging the gap between Chaucerian poetic practice and the modern world. The ultimate test of the validity of an interpretation is the text as a whole, and the compatibility of the interpretation with Chaucer's devices, creations, and ideas elsewhere in his works. The *Nun's Priest's Tale* is a satire on pretentiousness, whose moral is complete within the tale itself, requiring no external 'keys'. Sexual politics is the subject of André Crépin's essay, '“Sustres and paramours”: sexe et domination dans les Contes de Cantorbéry' (*Caliban*), in which he discusses the tale in the context of contemporary marriage theory and practice. Canon law regarded marriage partners as equal; common law gave dominion to the husband. Chantecler's sexual pride makes him subservient to Pertelote, and his worldly pleasure-seeking blinds him spiritually. The phrase '*Heigh Ymaginacioun* in Chaucer's *Nun's Priest's Tale*' (*SN*) has caught the attention of Karl P. Wentersdorf, who discredits the notion that it refers to God's Providence, showing rather that it refers to the fox's ability to plan his assault on Chantecler in advance. This interpretation of the phrase is, however, not new. Rama Rani Lall discusses the technique of the *Nun's Priest's Tale* in chapter 3 of her *Satiric Fable in English*<sup>25</sup>. In a note on 'Chaucer's *Nun's Priest's Tale*, VII, 3446' (*Expl*), Robert M. Correale suggests that the words *my lord* refer to St Paul (Thessalonians 3.3); and a note by Richard Crider on 'Daniel in the *Nun's Priest's Tale*' (*AN&Q*) claims that Chantecler's citation of Daniel on dream interpretation refers more closely to Daniel 4 than Daniel 7, as has hitherto been thought. In 'Dryden Refurbishes Chaucer's Barnyard' (*Archiv*) Beryl Rowland has investigated some of the modifications made by Dryden in his adaptation of the *Nun's Priest's Tale*.

In contrast to the *Passio S. Caeciliae*, which balanced affirmation and transcendence of the created world in accordance with Augustine's teaching, Jacobus de Voragine shifted the emphasis to the supernatural power, and Chaucer extended this process. In 'The Cecilia Legend as Chaucer Inherited It

25. *Satiric Fable in English: A Critical Study of the Animal Tales of Chaucer, Spenser, Dryden and Orwell*, by Rama Rani Lall. NSP, 1979. pp. x + 155.

and Retold It: The Disappearance of an Augustinian Ideal' (*Speculum*), Sherry L. Reames substantiates this claim and questions the implications of the changes, suggesting that in the *Second Nun's Tale*, as elsewhere, Chaucer sees perfection as an act of renunciation rather than of growth. A possible pun on *ape* is Emerson Brown Jr's subject in 'Word Play in the Prologue to the *Manciple's Tale*, 98: "T'Acord and Love and Many a Wrong Ape" (CN). Robert M. Correale has found 'The Source of the Quotation from "Crisostom" in "The Parson's Tale"' (*N&Q*).

### 3. *Troilus and Criseyde*

Alice R. Kaminsky judiciously reviews twentieth-century criticism of the poem in *Chaucer's 'Troilus and Criseyde' and the Critics*<sup>26</sup>. The various criticisms are discussed under the headings of historical, philosophical, formalistic and psychological approaches; and the strengths and weaknesses of the general approach and of particular applications are evaluated. There is an extensive bibliography. (Reviewed by Gay Clifford, *TLS*, 1981, p. 60; S. S. Hussey, *YES* 1982, pp. 234–5.) In *Chaucer's 'Troilus': Essays in Criticism*<sup>27</sup> Stephen A. Barney reprints seventeen of what he considers to be the best essays on the poem, some with 'Afterwords'.

John M. Fyler examines 'The Fabrications of Pandarus' (*MLQ*) – their skill, their necessity, their effectiveness, and Pandarus's self-conscious artistry and delight in their creation. While he strives to deny reality to all but the lovers' world, Fortune is seen to imitate and mock his methods and, with the benefit of hindsight, the reader is conscious of dark ironies from later patterns of history. Pandarus's schemes emphasise the illusory nature of the world in preparation for the different perspective at the poem's end. But simultaneously, *Troilus* 'shows in full splendor our own human world of fabrications, illusions claiming and in part meriting the name of reality – of which the poem itself is not the least'. John D. Cormican finds consistency in the 'Motivation of Pandarus in *Troilus and Criseyde*' (*The USF Language Quarterly*). Pandarus values both friendship and love but knows and accepts their inevitable flaws under the fickleness of Fortune. Sally S. Slocum asks 'How Old is Chaucer's Pandarus?' (*PQ*, 1979) and decides that he is close in age to the lovers.

Jill Mann interprets 'Troilus' Swoon' (*ChauR*) 'within the whole context of Chaucer's examination of the complex evolution of the power relationships inevitably involved in the situation of any two people in love'. It is a creative surrender, an essential new initiative from the agreed equilibrium established between Troilus's masculine social supremacy and Criseyde's dominance in love. John M. Bowers discusses 'How Criseyde Falls in Love'<sup>28</sup>, emphasising the way language motivates images in the reader and in Criseyde. 'The heightened sense of literary self-reflexiveness in Book II', the recurring 'horse'-image, and Chaucer's use of language to create Criseyde's womanly

26. *Chaucer's 'Troilus and Criseyde' and the Critics*, by Alice R. Kaminsky. OhioU. pp. xiv + 245. £9.

27. *Chaucer's 'Troilus': Essays in Criticism*, ed. by Stephen A. Barney. Scholar. pp. x + 323.

28. In *The Expansion and Transformations of Courtly Literature*, ed. by Nathaniel B. Smith and Joseph T. Snow. UGeo. pp. xii + 235.

image in our minds are cited in support of the claim. In 'Chaucer's *Troilus and Criseyde*: The Passionate Epic and Its Narrator' (*ChauR*), Thomas H. Bestul sets the emotional appeals in the poem in the traditions of the 'passionate' or 'pathetic' heroic narrative and analyses the role of the Narrator who is emotionally moved by the story (in accordance with the rhetorical doctrine of homeopathy) but who finally achieves a morally correct distance from his subject. Thus is the reader made aware of the response appropriate to secular narrative. Charles Dahlberg's discussion of 'The Narrator's Frame for *Troilus*' (*ChauR*) analyses the opening proem and final fifteen stanzas by the Narrator as particular examples of the pattern of stylistic unlikeness found throughout the poem. The 'Recurring Rhymes in *Troilus and Criseyde*' (*SN*) discussed by Myra Stokes are *trouthe/routhe* (*trewel/rewe*), *serve/disserve*, and *mentel/en-tente*. The analysis shows their thematically shifting meanings.

Karl P. Wentersdorf offers 'Some Observations on the Concept of Clandestine Marriage in *Troilus and Criseyde*' (*ChauR*), indicating the effect of Chaucer's introduction into the story of trothplight and also its compatibility with historical authorities. In 'Three Ovidian Women in Chaucer's *Troilus*: Medea, Helen, Oënone' (*ChauR*), Mary-Jo Arn argues first that Chaucer used Ovid's portraits of Medea and Helen in creating Criseyde; and second, that he made ironic use of Oënone's letter in Pandarus's dialogue with the sorrowing Troilus in Book I. Ann M. Taylor finds 'A Scriptural Echo in the Trojan Parliament of *Troilus and Criseyde*' (*NMS*), namely, of the trial of Christ before Pilate. In the course of his book *The History of Troy in Middle English Literature*<sup>29</sup>, C. David Benson briefly discusses Chaucer's debt to Guido, which he finds primarily in the narrator-historian and his intense involvement with the characters. (Reviewed by Valerie Adams, *TLS*, 1980, p. 855; Edward Wilson, *N&Q*, 1981, pp. 528–30; Derek Pearsall, *THES*, 1980, p. 16; McKay Sundwall, *SAC*, 1981, pp. 124–8.) The same author uses the evidence of Benoît and Guido to link 'King Thoas and the Ominous Letter in Chaucer's *Troilus*' (*PQ*, 1979). The identification of the condemned man at II, ll. 1696–1708 as King Thoas lends significance to the later reference to the king, at IV, ll. 137–8. In 'R. K. Gordon and the *Troilus and Criseyde* Story' (*ChauR*), Gretchen Mieszkowski draws the attention of critics to a number of significant passages in Benoît's *Le Roman de Troie* which R. K. Gordon omitted from his standard collection of translations and texts, and suggests reasons for the omissions. Michael Olmert, in 'Troilus in *Piers Plowman*: A Contemporary View of Chaucer's *Troilus and Criseyde*' (*CN*), suggests the influence of *Troilus* on *troiledest* (*Piers Plowman*, C xxi, l. 321).

#### 4. Other Works

For Judith Ferster in 'Intention and Interpretation in the *Book of the Duchess*' (*Criticism*) the *Book of the Duchess* is a manual of self-awareness. The Man in Black is a projection of an earlier stage in the psychological history of the narrator when he was incapable of communication with other human beings, and contemplating suicide. A wide-ranging discussion covers problems

29. *The History of Troy in Middle English Literature: Guido delle Colonne's 'Historia Destructionis Troiae' in Medieval England*, by C. David Benson. Brewer; R&L. pp. vi + 174.



of verbal and non-verbal communication which are said to be raised by the poem. The poem is seen to be the emblem of the dialectic by which we try to know each other through conversation. A letter by Neil Isenor and Ken Woolner, reprinted in *Physics Today*, claims that 'Chaucer's theory of sound' in *House of Fame* ll. 782-834 anticipates many details of the modern theory of sound and wave motion.

In 'The Parlement of Foules: Aristotle's *Politics* and the Foundations of Human Society' (SAC), Paul A. Olson argues that Chaucer, in the tradition of Aristotle's *Politics*, uses human love as an image for social love. The bird-parliament, indicative of both the constitutional Parliament and also the more general talking-together which is the basis of social organisation, illustrates how Man, following the laws of Nature, can achieve civic charity through speech. That uncertainty characteristic of a liberal vision is diagnosed in the *Parlement of Foules* by Thomas L. Reed Jr in 'Chaucer's *Parliament of Foules*: the Debate Tradition and the Aesthetics of Irresolution' (RUO). He notes the characteristic failure of Middle English debate poetry to resolve the questions at issue, and shows how Chaucer deliberately raises problems of disputation and interpretation in the poem, only to leave them unanswered. In 'Venus and the Mother of Romulus: The Parlement of Fowls and the Pervigilium Veneris' (ChauR), E. Talbot Donaldson has turned his attention to the problem of the Mother of Romulus as one of the *exempla* of ill-fated love in the Temple of Venus. In the *Pervigilium Veneris*, *romoli matrem* occurs as the victim of Venus's manipulations. A brief essay on 'The Narrator and the Comic Framework in Chaucer's *Parlement of Foules*' has been contributed by Barbara A. Cleary (*Delta Epsilon Sigma Bulletin*, 1979).

Discussing 'The Conclusion of Chaucer's *Legend of Lucrece*: Robert Holcote and the Great Faith of Women' (CN), Martha S. Waller argues that it was from Friar Robert Holcote's *In Librum Sapientie* that Chaucer took the statement that Christ found the greatest faith in women. Bernard Witlieb sees the influence of the *Ovide Moralisé* in the introduction of 'Jupiter and Nimrod in *The Former Age*' (CN). Heiner Gillmeister considers 'The Whole Truth about *Vache*' (CN) to lie in the fact that Chavsier written backwards and partly anglicised reads 'Vache, leve', and that the formal reversal is indicative of a real-life conversion.



# The Earlier Sixteenth Century

R. E. PRITCHARD

## Prose

The volumes of *Moreana* for the year provided the usual engaging mixture. Among the more notable pieces was P. O. Kristeller's Yale lecture, 'Thomas More as a Humanist' (Vol. 17, Nos. 65-66), noting More's activities as translator, rhetorician, historian, and moral and political philosopher, especially in the *Utopia*. More's Christian humanism comes out not merely in the reservation of major offices in Utopia for trained scholars, but in the centrality there of belief in God and the immortality of the soul – a rational and religious philosophy in fundamental agreement with the Christian religion and Greek philosophy. Kristeller emphasises the value of the *History of Richard III* and the *Dialogue of Comfort*, and More's continuing importance. In the same volume Malcolm C. Smith notes some twenty-one unreported references to More by authors of the period, ranging from Brantome and Calvin to Rapin and Lope de Vega. J. Stephen Russell discusses the unity of the *Dialogue of Comfort*: Book One displays a failure of rhetoric, where Antony imparts theologically sound matter in an unpersuasive and uncomfortable manner; Book Two shows a conscious reaction, proceeding by relaxed humour and anecdote, enabling Vincent to cope, and to see absurd humanity sheltering beneath God's wings; Book Three reconciles the matter and manner of the first two when Vincent is taught to laugh at all earthly life, to turn to a comforting *contemptus mundi* and to return to God. Lee Cullen Khanna follows, with a consideration of the relation of 'Truth and Fiction' in the same Dialogue. Here, the first book marks the difference between limited human understanding and the divine knowledge and truth, to which man must submit. The second book, however, presents man not as passive but as active participant in the game of life; the book contains a crucial discussion of the difficulty of distinguishing between reality and dream, revelation and illusion: in this world, truth can be apprehended only indirectly through metaphor, paradox, fiction and role-playing. In the third book, the metaphor of the prison is introduced, questioned, and confirmed: 'fantasy' is 'very plain truth'. Andrew D. Weiner compares the techniques of Erasmus in *Encomia Moriae* and More in *Utopia*, where both authors work to unsettle the reader's preconceptions: Erasmus entertainingly exposes the limitations of man's attempts at wisdom, turning the reader to trust in Christ; in *Utopia*, the attitudes of the characters More and Raphael are inadequate, Utopia's own internal contradictions become apparent, pride replaces money as the root of evil, and Christ replaces communism as mankind's saviour. More and Erasmus put rhetoric at the service of the philosophy of Christ, exercising the reader's intellect to prepare him for the leap of faith.

In the following number (Nos. 67–68, *Thomas More Gazette* No. 2), Randolph Klawiter reviews the character, relationships and careers of More, Erasmus and Ulrich Von Hutten, indicating the relations between their values and their personal, social and political situations, pointing to dominant characteristics while warning against oversimplification. Katharina M. Wilson suggests that the source of the Utopians' practice of exposing intending husbands and wives to each other naked is in Theophrastus's *Aureolus Liber de nuptiis*, known through a medieval tradition of philosophical misogamy; More inverts the usual argument, to provide a comment on both the wisdom of the Utopians and on contemporary practice. Charles Clay Doyle notes that one of the Cambro-Latin poet John Owen's epigrams, playing on *medicus/mendicus*, derives from More. Warren Wooden (*SH*, 1979) considers More's deceptive techniques of narration and characterisation in *Utopia*, where apparently logical, objective narrative proves to be a deception, especially in Book Two, in which Raphael's contradictions and extremes not only amuse but alert the reader; irony and word-play make *Utopia* an example of Renaissance wit.

John G. Leland (*ELN*) discusses Latimer's 'Sermon on the Plowers' of 1548, where Latimer exploits the sensational effect of comparing Mary to a saffron-bag, an analogy associated with Anabaptist heresies, and which Robert Barnes, in his last sermon, denied using; the analogy was associated with the suggestion that Christ did not receive his human body from Mary, but Latimer inverts it, to suggest that Mary was affected by what she had contained. Roger Deakin ranges more widely in his valuable consideration of 'The Tudor Prose Dialogue: Genre and Anti-Genre' (*SEL*). Rudolf Agricola's *De Inventione Dialectica* (1515) is critical for sixteenth-century dialogue theory, in simplifying the scholastics' elaborate logical machinery and placing more emphasis on the importance of effective persuasion than on correct argument. The characteristics of the true 'genre' dialogue are presented in Carlo Sigonio's *De Dialogo* (1561); Deakins finds only five sixteenth-century English genre-dialogues, by More, Elyot, Starkey, Ellis Heywood and Buchanan. Thus, Book One of *Utopia* is the 'vestibule', establishing the 'real' characters and situation, Book Two, the 'contention', where general propositions are debated; the 'characterisations' of More and Raphael derive, not from More's personal situation, but from literary requirements. The remaining 220-odd Tudor dialogues are 'anti-genre', marked by breakdown of formal distinctions, indifference to decorum, and more vigorous 'contentions' of immediate and specific concern; the characters become types; other genres are assimilated, and there is a greater 'playfulness'.

A descriptive analysis of significant critical studies of Ascham over the last thirty-five years is provided by Jerome S. Dees (*ELR*), who sees a major reassessment beginning in the last five years, and expresses discontent with the standard editions. This is followed by his annotated bibliography of studies in Elyot and Ascham<sup>1</sup>. Although Ascham has generally received far more attention than Elyot, Elyot has caught up somewhat in recent years. It is not until the 1970s that closer analysis of style, structure and language develops, though again Ascham has fared better, with such commentators as Salamon

1. *Sir Thomas Elyot and Roger Ascham, a reference guide* by Jerome Steel Dees. Hall. pp. xvii + 186.

and Vos. This bibliography does not claim to include trivia, but to record comments by significant literary figures or in influential journals (as well as academic studies); Ascham's appearances in fictional treatments of Lady Jane Grey are noted, so it seems a pity that T. S. Eliot's use of *The Governour* in *Four Quartets* is not listed.

### Drama

*The Revels History of Drama in English, Vol. II*<sup>2</sup> deals with drama from 1500 to 1576. The first section outlines the effect of the suppression of the miracle plays, the use of the drama in the religious struggle, the development of state control, and the role of drama in the schools, universities and the court; the second traces the influence of the plays' settings from the performances in great halls to the founding of *The Theatre* in 1576; the third briefly discusses the early companies and the amateurs' repertoires. In the final section, concerned with the plays themselves, Lois Potter traces the progress in characterisation technique, and its relation to verse and diction. She then discusses the More circle drama, influenced by Lucianic dialogues, combining comedy with serious issues in humanistic play. Other traditions are reviewed, notably the influence of the Roman comedies, developing interest in intrigue and suspense; finally, the development of dramatic verse is interestingly discussed, as well as some characteristic themes. The volume also includes seventeen pages of illustrations, a calendar of plays, and a good bibliography.

Paula Neuss has brought out the first full edition of Skelton's *Magnificence* to appear in modern spelling<sup>3</sup>. There are real problems in modernising the spelling of Tudor texts, especially perhaps in the case of Skelton, whose metre appears to depend primarily on stress, and difficult decisions have to be made – as in the case of final *es/ys* and *ed/yd*. Neuss retains the original spellings (though regularised) where the word is obsolete, where the modern form would obscure the sense, or where metre or rhyme would be affected: the resulting mixture can look a little odd on occasion. She adds stage directions, and discusses staging problems in the introduction, where she suggests dating the play not in 1515 but between 1520 and 1522, shifting the target of the play from the youthfully extravagant king, to Wolsey. This is a useful edition; one wishes it were cheaper.

### Poetry

David Lawton discusses Skelton's use of *Persona* (*EIC*), insisting that a *persona* is not necessarily a character, but an instrument for organising relationships between the author, the narrative, and the fictional and real audiences. *Phillip Sparrow* depends on the interaction between two personae – the innocent, naïve Jane and the knowing, lewd poet: her characterisation is the focus of the poem, while he mediates with the reader, exploiting experience to reveal innocence. There is an extended discussion of *Speke*,

2. *The Revels History of Drama in English, Vol. II, 1500–1576*, by Norman Sanders, Richard Southern, T.W. Craik and Lois Potter. Methuen. pp. xxxviii + 290. £22.75.
3. *Magnificence*, by John Skelton ed. Paula Neuss. ManU. £11.



*Parrot*: Parrot is not a character, but a reflector or echo of conscience, and so the audience within the poem – the ladies – prefer him as an entertainer than as a critic of Wolsey; however, Parrot persists with moral warnings, directing his audiences to individual and social reform. Paul E. McLane, in his splendidly-titled ‘Prince Lucifer and the fitful “Lanternes of Lyght”’ (*HLQ*) studies *Colin Clout* in the light of the immediate historical context, considering how the bishops were appointed and employed, and how they behaved: the poem has particular – and sometimes identifiable – persons in mind. Some bishops were preoccupied with government business, some were indeed corrupt, or merely made powerless or fearful by Wolsey; a few, such as Fisher, Longland and Fitzjames were respectable; Colin urges that more should reform, resist misdirected criticism, and do their duty by the Church, the law and the people.

Clyde W. Jentoft’s annotated bibliography of Wyatt and Surrey studies<sup>4</sup> is divided into three sections – writings about Wyatt (some eighty-eight pages), about Surrey (thirty-one pages), and, recognising how they have been linked together since the sixteenth century and to avoid duplication of enumeration, writings about them both together (forty-four pages). It runs from 1542 ‘into 1978’, lists manuscripts, editions and collections, and has an interesting introduction outlining its subjects’ varying critical fortunes, from being the Siamese twins of Tudor poetry, through Surrey’s ascendancy in the eighteenth century, and the rise of Wyatt’s star towards the end of the nineteenth: Tillyard establishes Wyatt’s dominance in 1929. In modern discussion, the problems of Wyatt’s metre and text have figured increasingly largely, though Thomson’s and Southall’s books, at least partly historical in approach, for Jentoft mark ‘the coming of age of Wyatt studies’ in 1964. There is now a welcome and developing concern to see both poets’ work in the context of the principles behind the actual writing of Tudor verse.

Such a concern seems present in Glen S. Spiegel’s ‘Perfecting Meter: Sixteenth-Century Criticism and Practice’ (*JEGP*), considering metrical changes in Tudor verse with regard to what writers of the time thought the problems were. These writers increasingly reacted against the ‘native’ or ‘folk’ verse line, or half-line, of four stresses at equal time-intervals, with varying numbers of intervening unstressed syllables; the more sophisticated dismissed as ‘rough’ such heavy beats and uneven rhythms, especially when combined with alliteration and rhyme (described as vulgar), and the stressing of normally unstressed syllables: the objective was smoothness, which meant regularity. Elaborate stanza-forms were developed both as equivalents of the quantities in Latin verse, and to break the insistent four-stress beat by varying line-lengths and the relation of sense-unit to line.

Nancy Leonard discusses the role of ‘The Speaker in Wyatt’s Lyric Poetry’ (*HLQ*): Wyatt achieves the distinctive ‘voice’ of his poetry by creating lyric speakers whose subjectivity comes to be both subject and strategy in the poetry. The conventions of love poetry are treated as occasions for the lyric expression of states of mind; analytical or narrative development is usually curtailed in order to evoke a powerful sense of ‘inwardness’. Without many words, Robert T. Levine argues (*Expl*) that ‘Ons’ in ‘Madame, Withouten Many Wordes’ operates as an intensifier, meaning, ‘in short, once for all’. A

4. *Sir Thomas Wyatt and Henry Howard, Earl of Surrey, a reference guide*, by Clyde W. Jentoft. Hall. pp. xxxvi + 192.



poem, 'The Proverbes of Salmon Do Playnly Declare', attributed to Wyatt's friend, Sir Francis Bryan, is printed and discussed by Robert S. Kinsman (*HLQ*), who first demonstrates how it derives substantially from Elyot's alphabetically-arranged moral compendium, *The Bankette of Sapience*, then discusses its 'plot' and its versification, and finally speculates as to whether Wyatt knew the poem and whether it is echoed in his third Satire. More confidently, J. D. Alsop claims (*N&Q*) to remove uncertainty as to whether Nicholas Grimald's 'To L. I. S.' was indeed directed to Lady Jane Seymour. A wood-cut of a sun-face, supposed to be an image of Henry VIII, in Thomas Watson's *Amyntas*, is traced by Franklin B. Williams Jr (*Lib*) to a Latin astrological work printed in London in 1544; the woodblock itself is not English but continental.

More important continental influence appears in Stephen Minta's *Petrarch and Petrarchism*<sup>5</sup>, a useful though somewhat rudimentary text-book for undergraduate courses. The introduction discusses 'Petrarch and his Poetry' without saying much about Petrarch, and touching only on the *Canzoniere* and *Trionfi*; it explains iambic metre and the sonnet form. The main section provides a good selection from the *Canzoniere* in Italian, with modern translations; canzone 323, however, is provided with Spenser's version, complete with illustrations, from his *Complaints* (1591); for the briefer selection from the *Trionfi*, Lord Morley's translation (c. 1536-1546) is used, with 'translations' of difficult and not-so-difficult words. The commentary is unambitious. The last section, 'Petrarchism', provides Chaucer and Thomas Watson, seven translations by Wyatt and three by Surrey, seven sonnets by du Bellay (again with Spenser's versions) and eight by Ronsard, these last set in a discussion of the unPetrarchan and anti-Petrarchan elements in Ronsard; a final section notes the late Elizabethan reaction against Petrarchism.

5. *Petrarch and Petrarchism, The English and French Traditions*, by Stephen Minta. ManU. pp. viii + 183.

# Shakespeare

DAVID DANIELL

## 1. Editions

Oxford University Press deserve thanks for re-issuing the *New Clarendon The Winter's Tale*<sup>1</sup> edited by S.L. Bethell, in paperback: though some of the comments now seem a little dated – the specifically Christian interpretations belong more to 1956 than now – it stands up well, and at eighty pence is a true bargain. The Advanced Series of the *New Swan Shakespeare* now includes a *Tempest*<sup>2</sup> of unusual interest, as it is edited by the distinguished Nigerian scholar Michael J.C. Echeruo, who has a refreshingly different view. He points out that 'Shakespeare's readers now include Americans, Japanese, Indians and Africans' giving 'not only new interpretations based on the experience of a new set of readers, but cruel deductions arising from the evidence which the play offers of prejudices and attitudes meant originally only for true English ears'! He gives an example: 'many African and Black American writers have taken their cue from Caliban in regarding the rape of the Mirandas of this world as the only telling hurt they can inflict on the colonizing or tyrannizing white man'. It is a pity he had not the space to develop such matters beyond a following paragraph. The edition contains the usual *New Swan* analysis of themes and characters, a note on Shakespeare's life and theatre, and a very short selection of criticism, with the briefest of bibliographies, in which it is sad to note no mention of Kermode's *Arden*. The *BBC TV Shakespeare* has not, as foretold last year, achieved anything. Each slim volume contains a page or two of unexceptionable introduction by John Wilders, and about eight pages of chat about the production. The Alexander text has one or two notes: there are pictures and a glossary. The series is extended this year by *Hamlet*, both parts of *Henry IV*, *Henry V*, *The Tempest* and *Twelfth Night*<sup>3</sup>.

About A.L. Rowse's enormous three-volume *The Annotated Shakespeare*<sup>4</sup>, selling, or not, at £40, I can bring myself to say nothing at all. Reviewing the earlier American edition, Jeanne Addison Roberts noted, 'The motivating spirit behind this spectacular non-book is clearly commercial'. She observes the Globe text blown up, with 'no mark of any editorial contribution since 1900', the 'Rowsean introductions breezily interlarding received wisdom with

1. *The Winter's Tale*, ed. by S.L. Bethell. OUP. pp. 256. pb 80p.
2. *The Tempest*, ed. by Michael J.C. Echeruo. Longman. pp. lxxvii+139. pb £2.20.
3. *Hamlet*, 1 *Henry IV*, 2 *Henry IV*, *Henry V*, *The Tempest*, *Twelfth Night*. BBC. £1.35 each (*Hamlet* £1.75).
4. *The Annotated Shakespeare*, ed. by A.L. Rowse. Orbis. 3 vols. pp. 752, 800, 912. £40 the set.

social and sexual pontifications drawn almost entirely from his own earlier work', in which 'their legibility only magnifies the banality, repetitiousness, and fatuousness of much of the analysis'. In the most unlikely event of any *Year's Work* reader being further interested in this 'dangerous book' as Ms Roberts calls it, I can only point that person to her review in *SQ* (1979), 124–7.

The New Variorum *Measure for Measure*<sup>5</sup>, edited by Mark Eccles, is only the second in the series to appear since 1955; and the first, *As You Like It*, (YW 58.153) had been done before in 1890. The publishers say that more than twenty are now in progress. This is good news to those prepared to pay £45, or fifteen times the price of a *New Arden* paperback, for such treatment. I have come to treasure the *As You Like It* volume for, among other things, the wit and trenchancy of its editor (on Hilda Hulme torturing no fewer than four meanings out of 'scrip' and three out of 'scrippage' he comments, 'That so much verbal sleight of hand would be made clear in the theatre I utterly disbelieve'). But this new volume, the work of the editor over thirty years, is very different. For one thing, it is two hundred pages shorter, at 555. Is there really so much less said, or to be said, about *Measure for Measure* than *As You Like It*? The *As You Like It* bibliography ran to twenty-nine pages; this *Measure for Measure* to forty-one. Two questions pose themselves. First, is the bulk wisely used? The answer must be no. Sixty-four pages are given to *Promus and Cassandra* complete, already available in Bullough: ten bleak pages to entries (no comments) on Stage History, compared with thirty-three lively pages in *As You Like It*. There are a mere six pages, and those absurdly thin, on 'Themes' – on this play above all – and three of those are quite unusable, being strings of unannotated references barely divided into 'mercy and forgiveness', 'Christian elements', 'justice, law and equity' and 'other themes' (less than half a page). Moreover, the publishers, MLA, have gone for frequent use of a huge and unpleasant upper-case type, which makes many pages downright ugly. So when one hastens to the sections on Characters, one finds that eight pages on The Duke degenerate into references expressed in such shouting letters and figures that the book looks like a lunatic railway-timetable. The second question has therefore to be, is the edition useful? In spite of the traditional quotations from three centuries, it has to be said that the annotation does not help. Johnson said this, Halliwell that, and *O.E.D.* 'tother, and at the end of three or six or twenty-two lines of a typographical kaleidoscope we still, quite often, don't know what Shakespeare's meaning might have been. A good illustration is the six lines around the 'glassie Essence' crux at II.ii.118–24. J.W. Lever's 1965 *New Arden*, at still under £3 paperback, again and again gives better value.

## 2. Textual Matters

This is the year of the arrival into full prominence of the Two-Text Theory of *King Lear*, which may well begin a process of revolutionising our understanding of Shakespeare's working methods. Steven Urkowitz's important book,

5. *A New Variorum Edition of Shakespeare: Measure for Measure*, ed. by Mark Eccles. MLA. pp. xxvii+555. \$75.

*Shakespeare's Revision of King Lear*<sup>6</sup>, one of the admirable *Princeton Essays in Literature*, is the key statement so far. He begins by challenging forcefully, and convincingly, the use of methods, first developed to solve problems in classical and Biblical texts, in Elizabethan and Jacobean bibliographical situations. The effect is the principal assumption that there must be an original text, lost but approachable, which both Q and F distort. So editorial policy established by Theobald in 1733 dictates that a conflation of lines from both texts approximates to such an 'original', supporting 'the image of Shakespeare as a classical author whose originally flawless writings were soiled and distorted by intervening agents' as Urkowitz puts it. He rightly challenges this, and, quoting Charlton Hinman's conclusion that 'the task of bibliographical analysis is only now ready to begin', he proceeds not towards recovery of the author's original, or final, versions (supposedly approximated by the modern composite text), but to work from the idea that Q and F and their differences 'are richly endowed with untapped and even unnoticed stores of facts about revision related to producing the play'. *King Lear* is unusually suitable for study in this way.

Urkowitz concentrates on the significantly different dramatic designs in the two texts, designs which are often inadvertently disguised by modern editors who print both versions, for example, of III.vi. He is sharp on the differences between a theatrical text and a poem or novel. His strategy is to illuminate his thesis by selected experiences. (This is precisely opposite to the strategy, as well as the premise and conclusion, of P.W.K. Stone below.)

'Two important items in Shakespeare's artistic vocabulary suffer significant distortion in modern texts if they occur as part of or in proximity to textual variants', and these are purposeful interruption, and the arrangement of actors on the stage as dictated by the dialogue. Taking the moment at IV.vi.199–208, he finds that Q 'permits the more "practical" action, while the Folio underscores the fantastic or dreamlike pattern of events in the scene'. He goes on to analyse, brilliantly, 'Textual Variants and Players' Entrances and Exits' showing that Q and F 'offer sharply differing plans for performance'. He shows, too, that even F's cutting is one method of making, as F can so frequently be seen to do, an unexpected and obviously deeply considered effect, quite lost if the cut is 'restored'. A chapter on 'Interrupted Exits and the Textual Variants in Act Three, Scene One' firmly establishes the validity of Urkowitz's method, and the wisdom of his scholarship. He concludes:

the Folio text represents a careful revision of the Quarto version, affecting the local dramatic action, the overall plot, the relationship between characters, and the meaning of the scene in the greater context of the play. The modern composite version diminishes the intensity of the action within the scene, confuses the plot line that relates the involvement of France in England, makes trivial the relationship between Kent and the Gentleman, and blurs the delicately indicated expectations concerning possible sources of aid for Lear.

His final example is the most telling, and the long chapter 'The Role of Albany in the Quarto and Folio' is indeed revelatory.

6. *Shakespeare's Revision of 'King Lear'*, by Steven Urkowitz. Princeton. pp. 170. £7.50.



In summary, the Quarto version of this passage [V.i.20–32] yields a more comprehensible, straightforward reading for Albany's character. But the Folio provides better drama. The Quarto gives the audience the reason for Albany's choice; the Folio offers the audience only the painful moment of choice itself.

The result of the full analysis is a reading of Albany's character 'utterly and irreconcilably at odds with the conventional view' of Albany as one of Shakespeare's paragons of virtue. Yet demonstrably his supposed 'virtuous acts' are all presented equivocally by Shakespeare, and each is the locus of significant variants. The Folio complicates and alters Albany by several methods, including reordering events in the last scene, where, of the seventeen major variants, far more than in any other scene, sixteen relate to Albany, more than half of whose speeches are in this scene.

Urkowitz is modest in pressing his conclusion, but it becomes almost impossible to deny Shakespeare the reviser's hand. (A further critical study based on the same textual theory, by Gary Taylor, will be found under Section 6, *King Lear*, below, p. 150.)

The new Oxford Shakespeare editions, the first three volumes of which will arrive next year, will be in modern spelling. It seemed to the General Editor, Stanley Wells, that his first task was 'to rationalize the principles according to which the modernizing process is carried out'. His thirty-six page essay, *Modernizing Shakespeare's Spelling*<sup>7</sup>, represents a remarkably new attempt. He sees the work not 'as some would have it, as a work of popularization, even of vulgarization, but as a means of exploring Shakespeare's text that can make a real contribution to scholarship' by means of 'an examination of far more of the words of each text, in context, with a view to determining their proper modern form'. Wells examines Semantically Indifferent Variants, Semantically Significant Variants, Exceptions, Contractions, Elisions and Metrical Markings, Proper Names and Punctuation, and provides a useful table of words discussed. One interesting result is that 'preliminary work on *As You Like It* suggests that Shakespeare located the action more firmly in France than has been supposed . . . there is at least a case for spelling "Ardenne" (not "Arden"), "de Bois" (not "de Boys") and . . . expanding the abbreviation "Mr" to "Monsieur" '.

In the same volume, and also preliminary to editorial decisions, three studies in the text of *Henry V* by Gary Taylor examine the 1600 Quarto, 'something of a special case among bad quartos'. The first study shows that 'there is no evidence for the use of printed copy for the Folio text of *Henry V*' and the thesis that any Quarto was used 'collapses under that weight of its own improbability'. The second study demonstrates that the 1600 Quarto 'is a corrupt, memorially constructed text of . . . a deliberate adaptation of the play, designed for a cast of eleven'. This has immediate results for interpretation, for example of II.ii, where Henry should enter 'surrounded by three traitors . . . Henry is a mouse playing with three cats'. The process of such analysis produces problems through the variants it does not solve, like the conflation of Warwick and Westmoreland, the rechristening of Bedford as Clarence, the substitution of Bedford for the Dauphin, and the whole challenge to the

7. *Modernizing Shakespeare's Spelling with Three Studies in the Text of Henry V*, by Stanley Wells and Gary Taylor. Clarendon. pp. vii+164. £9.

editorial tradition. As Taylor says elsewhere, 'This makes life more difficult for the editor; but what editor expects life to be easy?' (Perhaps such lack of ease explains the puzzlingly uncorrected 'Kath' for 'Kate' on pp.118-9.) The third study works over 'the variable but nevertheless real authority of a memorial text'.

Stanley Wells has his own long study in a useful essay 'Editorial Treatment of Foul-Paper Texts: *Much Ado About Nothing* as Test Case' (*RES*). He uses editorial problems in *Much Ado* arising from Q to show that editors have sometimes been too quick to assume that foul-paper texts should exist in a state of some perfection. By careful analysis of stage-directions, and problematic internal inconsistencies, he shows that the only real working hypothesis for an editor in such foul-paper situations is to recognise the problems as arising from haste or indecision in composition: not only are such problems far from soluble - 'it should be possible to reveal more of the possibilities inherent in the text than are suggested by editors who take the attitude that there must be a final solution to every problem'. Wells also, in *SQ*, lucidly expounds a *Much Ado* crux at III.iii.152-63. Again noting that Q was set up from foul papers 'in a particularly unpolished state' he is able to correct Hinman's rebuke to the Folio press-corrector, who, Wells points out, 'deserves rather to be commended for perceiving a possible ambiguity, and for taking steps to avoid it, than to be rebuked for capriciousness' by correcting 'Con.' to 'Conr.' as prefix to the four speeches at the end of the scene. Meagher's alternative theory (*SQ* 1973, 90-2) however attractive, 'must be put down as an improvement of Shakespeare, not a restoration of a true reading'.

Whereas Urkowitz works from the observation of dramatic change, in scenes, associated with textual variants, P.W.K. Stone, in his big and detailed book, *The Textual History of 'King Lear'*<sup>8</sup> looks to find a 'correct' text from which everything else is a corruption: 'if F cannot be said to recover the original text, it does at least often recover a more correct or complete version of the text as transmitted in Q.' In view of the manifest strength of the case being made by Urkowitz and others, Stone's book does look, for all its thoroughness and definitive air, a shade old-fashioned. Suggesting that the numerous and often complex difficulties 'have not yet been resolved very largely because they have not yet been thoroughly enough considered', he begins by postulating the origin of Q in a theatrical report 'obtained by a process of piecemeal accumulation, the reporter attending repeated performances of the play, acquiring more of the text on each occasion until, presumably, he judged it complete'. The fairly massive difficulties implied in that phrase 'repeated performances' Stone ignores altogether, but he argues for a report in longhand. The Folio text he derives not from Q corrected by reference to a manuscript, but from the work of an editor 'or reviser freely and extensively refurbishing the corrupt and muddled text of Q without reference to any other authority'. This reviser, refurbishing the same longhand report as lay behind Q, must be 'a person with some literary expertise', but, it emerges from the sections on the Folio additions to Q, he frequently 'garbled'. At this point, the absurdities Urkowitz points to from working towards the one-single-perfect-(lost)-text assumption become obvious. Stone says, of lines of F addition in III.i, 'it is hard to avoid the conclusion that whoever wrote those

8. *The Textual History of 'King Lear'*, by P.W.K. Stone. Scholar. pp. vii + 280. £27.50.

lines was not as intimately familiar with the play as he ought to have been'. In other words, the 'garbling' is in relation to some (lost) standard play. So Stone is revealed as working in exactly contrary flow to Urkowitz: towards the recovery of a perfect text to which the stage is almost irrelevant, rather than an acted, changing play in two states. Stone rehearses the names of likely patchers 'since Shakespeare himself was not responsible for the revision' and though 'it is scarcely prudent even to guess' he comes out with Massinger. He closes the book, somewhat dogmatically, with 'a list of the few principles it would be necessary to apply to the editing of *King Lear*'. One hundred pages of appendixes follow, giving lists of sixteen different kinds of variant readings, the evidence for his theories.

Though I am bound to say I feel Stone is more interested in his own arguments than in the remarkable play Shakespeare wrote (without Massinger), I confess I am troubled not only by the constant 'We are bound to assume' and 'We can only infer', but by the adjacent remarks on p.69 'There can be no question but that . . .' and 'The evidence is not, of course, wholly conclusive' which seems a curious way to argue. Moreover, as the clincher to an argument, 'Editors usually accept Capell's emendation' seems weak. Sometimes lines are declared 'unintelligible as they stand' when they are patently not so. Commenting on 'the loose strands of plot in III.i and IV.iii' Stone says they 'baffle conjecture': so did the mysteries of planetary motion before Newton.

Jeanne Addison Roberts writes on 'Ralph Crane and the Text of *The Tempest*' in *ShakS*. She shows that 'the theory that *The Tempest* was set from copy by Crane is reinforced by close study of the text'. She presents details of Middleton's holograph manuscript of *A Game At Chess*, compared with Crane's transcript. Carter Revard in *ELN* suggests that Q2's 'of a doubt' at *Hamlet* I.iv.36-8 is 'oft advouter', with support from Cheke and Tyndale. The word is cognate with Adulter (to corrupt, as in 'adulterate') so the reading is 'the dram of evil often corrupts the noble substance entirely'. In *N&Q* Robert T. Levine proposes an emendation at *Hamlet*, III.i.109-10, reversing two nouns to read 'could honesty, my lord, have better commerce than with beauty?' on the grounds of the logic of the exchange, and to the improvement of Ophelia's intelligence and sanity. Q1, Q2 and F all have trouble with the passage, which, he suggests, was misremembered by Compositor Y.

### 3. Biography and Background

It is good to welcome a reprint, with revisions, of M.M. Reese's *Shakespeare: His World and His Work*<sup>9</sup>, which first appeared in 1953, when T.S. Dorsch said of it (*YW* 34.115), rightly, that the Shakespeare that emerges 'has a more authentic air than most of those that have preceded it' . . . 'one of the sanest and most readable books of its kind'. It remains, in the revised and corrected version, excellent, judicious and full: but it is a thousand pities that the four pages of 'Further Reading' have not received proper attention.

In *ShS* William Schrickx writes on 'English Actors at the Courts of Wolfenbüttel, Brussels and Graz during the Lifetime of Shakespeare'. He hopes to shed

9. *Shakespeare: His World and His Work*, by M.M. Reese. Arnold. pp. vii+422. hb £12.95, pb £5.95.



new light 'on a period of disorganisation in the theatre world around 1590 by examining the careers of certain English actors who seem to have spent the best part of their lives wandering about the continent'. He concentrates on Robert Browne and discusses others. He shows the inaccuracy of Albert Cohn's book from 1865, usually taken as gospel; patiently teases apart the two Robert Brownes, and does indeed cast light on English actors on the continent 'whose main attraction consisted in staging plays with musical and dancing interludes and "feats of activity" '.

In *SQ* Malcolm A. Nelson puzzles over a reference dating from 1824 to Shakespeare setting 'Come Live with Me And Be My Love' to music and being sung to by his daughter – 'See an account by Sir G. Esterling, 1598'. There are Esterlings, otherwise Stradleys, in Britain in the sixteenth century: but the reference is a mystery. Also in *SQ* Stephen Orgel writes at length about Folger's travelling exhibition 'Shakespeare: the Globe and the World' where Folger's treasures 'are displayed with all the complexity of their context intact'. Richard A. Levin suggests in *N&Q*, quite implausibly, that Aubrey's account of D'Avenant suggesting himself as a bastard son of Shakespeare holds a reference to *King John*. Levin demonstrates Faulconbridge's tactics, 'which critics have missed'. Also in *N&Q* Donald S. Lawless briefly speculates on Shakespeare's funeral.

#### 4. Shakespeare in the Theatre

##### a) *Shakespeare's Theatres*

Andrew Gurr's *The Shakespearean Stage 1574–1642*<sup>10</sup> was first published in 1970 by OUP (YW 51.161). A very welcome second, and revised, edition now comes from CUP. (Will a third edition appear in another ten years, this time from mid-way, say the Open University at Milton Keynes?) This invaluable book has already established itself as a classic treatment of a complicated subject. The complexity comes not only from the confusing nature of the evidence, but from the difficulty of countering prejudice at every level, from popular misconceptions caused by foolish reconstructions to the fiercest in-fighting of the scholars. Gurr is wise and balanced. This second edition has three times the number of illustrations, all good; and he has brought the material right up to date; it is difficult to fault the seven-page Select Bibliography, a model of its kind. He deals, very readably indeed, with the Companies, the Players, the Playhouses, the Staging, and the Audiences, and adds twelve pages of lists of plays related to company and playhouse background. He says of his book:

it is ultimately a subjective exercise. However rigorously one compiles the factual evidence, however much the hard facts are held in position and spaces left blank rather than filled with conjecture, the result will not be photographic realism. The components are too ephemeral and too fragmentary. It is therefore important both that a single, cohesive view should be established, and that it should be acknowledged as a sketch, not a photograph.

10. *The Shakespearean Stage, 1574–1642*, by Andrew Gurr. CUP. pp. xiii+263. hb £19.50, pb £6.95.



Students of Shakespeare's theatres are going to be increasingly indebted to the work of John Orrell. An essay in *ShS* 30 (YW 58.151) gave strong evidence for identifying two sheets of designs by Inigo Jones as for the Cockpit in Drury Lane. Now in the current *ShS* he convincingly presents the results of an intriguing and far-reaching question: when in 1599 Peter Street moved the Theatre from Shoreditch to Bankside, to make the Globe, and when he put his mark on the contract for the Fortune, what measuring-tools did he have, and thus what methods of surveying? Working back from the known plans of the Fortune, Orrell shows that Street's 'design methods had the simple grace of their origins, in the traditions of the surveyor and the builder in oak'. He elaborates these traditions by demonstrating Street's use of the venerable *ad quadratum* method, to give fresh understanding of the proportions of the Globe. Euclidean geometry used right-angled triangulation and measurement by rods instead of the later algebraic engineering using feet and inches. Following Street's methods, he arrives, *via* an equilateral triangle whose sides were three rods, at an altitude for such a triangle ('to within about  $1\frac{1}{2}$  inches') of forty-three feet, the curious and so far baffling figure given in the Fortune contract for the width of the stage. From this, Orrell makes some very compelling deductions about the measurements of the Globe. Further work is to come, particularly relating to a method of measuring from Hollar's sketch. This is important work.

Almost as intriguing, but far less conclusive, is R.B. Graves' essay in *ShakS*, 'Shakespeare's Outdoor Stage Lighting'. He correctly points out that conjectural reconstructions of Shakespeare's outdoor theatres always show the sunlight and shadow most conveniently disposed: 'it looks as though the actors were spotlighted by natural sunshine'. Graves challenges in some detail the implications of 'daylight' playing conditions. He spends some time in commenting that Shakespeare often makes ironic contrasts: for example, the darkness of *Macbeth* in daylight hours moves only to light as darkness falls. Graves is perhaps a little hasty in his view of London's weather, though apparently supported by scientific data (which do not, of course, show the unique light effects in this Atlantic island, in spite of Graves's elaborate calculations with 'footcandles'). He points out the Shakespearean advantages of actors performing in 'a pleasant ungovernable light', allowing, among other things, several senses of continuity between stage and auditorium, between actors and background. He challenges the understood orientation of the stages, and shows that with a stage placed at the southwest (as apparently at the Hope, Second Globe and Rose), 'direct sunlight would not only miss the stage but sometimes shine fully in the faces of those sitting or standing opposite to it in what we should consider the choicest locations in the house'. I could wish that this important matter had been taken much further.

Alan C. Dessen also looks at lighting in 'Elizabethan Audiences and the Open Stage: Recovering Lost Conventions' (*YES*), a twenty-page paper which sets out in an elementary way a number of the well-known conventions of the stage in Shakespeare's time. By contrast, G.K. Hunter in *E&S* does make some valuable points. In 'Flatcaps and Bluecoats: Visual Signals on the Elizabethan Stage' Hunter looks again at some stage 'pictures', starting with an analysis of the first scene of *Titus Andronicus*. He shows how stage directions can demonstrate the rhythms of social life, showing the Elizabethan social system, 'so tight, so ordered, so punitive'. He deals well with clothes and

disguises, and the difference, from modern assumptions, of an actor approaching a part. In Shakespeare's time, 'the actor reminds us that behind the clothes and the role there remains an unexhausted capacity for new invention'. In *SEL*, Jean E. Howard also looks at 'Figures and Grounds: Shakespeare's Control of Audience Perception and Response', studying the 'frames through which the audience sees the unfolding action', often through brief scenes having little or no plot importance. This leads to analysis of the sequence of events in *Hamlet* IV.vii – V.i. Mark E. Cory compares the working methods of Shakespeare and Dürrenmatt (*CompL*) through the latter's reworking of *King John* (1968) and *Titus Andronicus* (1970), two works which 'participated in and helped generate a surge of enthusiasm which made Shakespeare the most performed dramatist on the German stage in the late 1960s and early 1970s'. He shows Dürrenmatt's awareness 'of the potential in Shakespeare for tragicomedy.'

#### b) *Stage History*

It is good to begin with Jeremy Treglown's interesting paper in *English*, 'Shakespeare's *Macbeths*: Davenant, Verdi, Stoppard and the Question of Theatrical Text'. Discussing two recent books on the stage history of *Macbeth* (and preferring Bartholomeusz to Rosenberg) leads him to remind us that every production is a different work about which all the primary material has disappeared and all the evidence is second-hand; 'the historian of drama resembles social historians much more than does the historian of literature'. He tackles Eugene M. Waith in a recent insistence on the primacy of text, against adaptors, and declares

Not only was he [Shakespeare] as an actor-dramatist and a theatre-owner, more completely a man of the stage than any other major Elizabethan playwright, he was also indifferent to the printed texts of his work. Bartholomeusz's acceptance of the idea that actors achieve special insights into plays seems modest as a response to this full immersion in the collaborative art of the stage. An aspect of its collaborativeness, of course, was the purloining and radical adaptation by writers of other writers' work.

This is on the way, *via* the declaration 'adaptation is more interpretative than Professor Waith allows', to a stimulating account of adaptors at work on *Macbeth* – Verdi, Davenant, Ionesco, Marowitz – with an especially intriguing three pages seeing Tom Stoppard's *Jumpers* as 'a comically surreal inversion of *Macbeth*', and demonstrating ways in which it is 'far clearer and stronger a twentieth-century critical statement about *Macbeth* than any actor's interpretation could be'. His final illustration contrasts John Russell Brown in theory and in practice, lightly directing a textually faithful but dull *Macbeth* at the NT, with Trevor Nunn's quite heavily directed and adapted, brilliantly successful, *Macbeth* for the RSC.

Among theatre-historians, the name of John Ripley of McGill will be highly regarded for many decades. There comes from him this year what the publishers rightly describe as 'one of the most detailed stage-histories ever attempt-

ted'. His study of *Julius Caesar*<sup>11</sup> begins with Platter's account of a performance, possibly at the Globe, on 21 September 1599, and ends with the RSC at the Aldwych in July 1973. Between come accounts of, I calculate, nigh on six hundred stagings. A chronological handlist, copious references and brief notes make this book permanently useful, and the twelve pages of small-print index are themselves an at-a-glance education in methods of studying this play. The seventeen illustrations are only moderately well produced: I feel CUP could have done better.

It is hard to imagine how we managed to study *Julius Caesar* before this book came along. Professor Ripley's four-fold approach has importance far beyond that of a most readable hand-book for theatre-historians. He is well aware that both stage and study find that the play 'bristles with difficulties', and there have been some heavy guns against it. It has been for long 'a popular school text', poor thing, because of its 'sensational action, straightforward characters and absence of sex'. A perennial hit at the box-office and a challenge to most major performers (except, interestingly, Garrick, Kean, Irving and Olivier), it has almost insuperable internal problems, not the least being a titular hero who dies half-way through.

Ripley comes to the play from four sides. He looks at the texts used, and builds accounts of taste from cuts, alterations, additions and redistributions of parts. He explains staging in technical detail. He reconstructs performances of the four main roles. He comments on critics' and directors' theories and on how far they have affected presentations as well as understanding.

The familiar subjects of such a book – there are chapters on Kemble and Benson: there is full mention of Phelps, Booth, Tree – cohabit cheerfully with some most unfamiliar creatures. Ripley gives accounts of the Meinigen Court Company of 1881, and a full chapter on William Bridges-Adams's full-text production at Stratford in 1919, revived in 1932 and 1934. Orson Welles's Mercury Theatre affair of November 1937 still holds the record for oddity and fascination. Yet at the end of accounts of all these performances, all these shifts in taste and understanding, Ripley can remind us that this play's stage history 'is a tale of unrealized potential'. Clearly we have hardly started.

Stanley Wells in *E&S* looks at 'Shakespeare in Leigh Hunt's Theatre Criticism'. Hunt, between May 1805 and the end of 1807 'the first of our distinguished theatre critics to have engaged in regular criticism of performances shortly after they were given', continued for a quarter of a century to write well on Shakespeare. He emerges as very well read, with a fine theatrical sense, praising Kean at the cost of Kemble, and splendid in communicating how 'particular actors handled specific, limited areas of the texts'.

The record of current performances can well begin with Stanley Wells again. In *CritQ* he reviews a 'superficial' *Merchant of Venice* at the Old Vic, saying it 'seems designed to please those who like their Shakespeare played, as they would say, "straight", in an undemanding fashion that imposes no intellectual demands upon the audience'. The setting reminds him of 'the final scene of a traditional pantomime', and Bassanio's costume 'uncomfortably recalls Liberace'. 'The uncomfortable actors were doing their best with precious little

11. *'Julius Caesar' on stage in England & America 1599–1973*, by John Ripley. CUP. pp. xiii+370. £17.50.



help from the director.' Portia was 'a thoroughly silly girl'. *Gambit's* virtually anonymous reviewer finds Peter Hall's *Othello* with Scofield at the NT 'subdued and passionless', and *Cymbeline* by Shared Experience at the Lyric Studio 'just some kids in a room with a story'. Richard Eyre's *Hamlet* at the Royal Court, with Jonathan Pryce, 'will disappoint no-one', but at Steven Berkoff's at the Roundhouse 'so much endurance was demanded from the audience'. At the Riverside, *Julius Caesar's* setting was better than the presentation, but the RSC's *Twelfth Night* by Terry Hands 'gains dignity and intelligence in the second half': Trevor Nunn's *Merry Wives*, after Hands, gave 'admirable pleasures'. *Gambit's* special double issue on Polish Theatre gives the text of *Hamlet 70*, a television drama for two players in two acts by Bohdan Drozdowski, translated by Mariusz Tchorek and Catherine Mulvaney.

Roger Warren, in his annual review in *ShS*, 'Shakespeare at Stratford and the National Theatre, 1979', found the main Stratford season exceptionally uneven. Trevor Nunn's ostensibly 'new' *Merry Wives* amounted to 'little more than a refining and paring down of the previous RSC production by Terry Hands', though there was much to like, including, Warren found, mocking anticipation of *Othello*. Hands's *Twelfth Night*, with a wonderful set by John Napier, confused contrast and contradiction, not to say perversity, but Orsino and Olivia 'expressed what they were feeling with unusual direct emphasis', and Cherie Lunghi's Viola received the highest praise for, among much else, a capacity to build within speeches and scenes. *Pericles* at The Other Place directed by Ron Daniels 'was the only *Pericles* I have seen which succeeded almost throughout': there were cuts in Helicanus' part, and contrivances underlined the weaknesses of the early scenes, but from III.i Peter McEnery's *Pericles*, and the whole production after Act III, 'like the play, went from strength to strength'. Julie Peasgood was a quite exceptional Marina, 'especially in the outstandingly successful treatment of one of the cruxes of the play, Marina's conversion of Lysimachus', who was won over partly by her 'enchanting tenderness and unaffected innocence; you felt that their love was born in the process'. Daniels used Wilkins from time to time, to obvious effect. By contrast, hopes of *Cymbeline* in the main theatre were cruelly dashed. Disappointment arose from David Jones's lack of consistent approach, and especially from Iachimo as 'a posturing, demented puppet who shouted out the lines a word at a time with gross distortion and over-emphasis'. Even Roger Rees's Posthumus, Judi Dench's Imogen, and Patrick Godfrey's outstanding Belarius could not rescue the production: 'that the same company which had finally proved *Pericles* stage-worthy should rob *Cymbeline* of much of its customary impact was a piece of bitter irony worthy of Jupiter himself.'

Ronald Eyre's *Othello* was tightly controlled, not elaborated a moment longer than necessary, and full of old-fashioned virtues. Warren like Bob Peck's Iago ('It was as if he realised he could achieve even more than he hoped at first') and very much admired Donald Sinden's *Othello*, about which he has much to say in praise. Little, however, is said in favour of Barry Kyle's *Julius Caesar*: Warren is undecided 'how much was deliberate interpretation, how much accidents of casting', finds he cannot get to Brutus for Ben Kingsley's vocal mannerisms, and wonders that Antony 'could snarl through the part without either intelligence or guile so that it seemed inconceivable that the mob should take any notice of him at all: "I am no orator" should sound like cunning rhetoric, not a statement of sober truth'.



Only in this volume was Warren able to report the Peter Brook *Antony and Cleopatra*. He found the production analytic in tone and style, 'clear but rather chilly, like that glass set'. Patrick Stewart was 'an impeccably detailed, warmly sympathetic Enobarbus', Alan Howard 'seemed to be demonstrating rather than embodying the character', and Glenda Jackson 'gave a coolly accurate, objective demonstration of Cleopatra's infinite variety, one mood meticulously established before giving way to the next'. She went on to achieve 'a stunning transformation-in-death, as Mr Brook required, by becoming "simpler and simpler" '.

Not for the first time in a production of this play, the last fifteen minutes or so existed on a higher, more moving, level than anything before them; what was unusual this time was Mr Brook's deliberately cool handling of the first four acts so as to make the play's change of direction for Cleopatra's transformation absolutely clear.

Yet 'more interesting than any of these productions except *Pericles*' was the National Theatre's *As You Like It*, with 'a formal, mannered elaboration' and an attempt to 'explore and account for every detail of the text' (which fits oddly, I may say, with the elevation to the centre of elaborate final ritual of William). Sara Kestelman's Rosalind was 'exceptionally persuasive in her androgynous eroticism . . . With her dark curls, single ear-ring, and stylish doublet, she was the very image of Hilliard's Unknown Youth Among Roses . . . '.

In *SQ* this year there are 179 tight double-column pages of theatre reviews, sometimes four to a page. What a long way the world has moved since Garrick's washed-out attempt to play Shakespeare in Stratford-upon-Avon in 1769! J.C. Trewin found that 'it had not been, in fact, a particularly good Shakespearean year in Britain', and even in Stratford 'there was little luck about the house last spring' with the Trevor Nunn *Merry Wives*: 'at the premiere the audience, which has always to be important in this play, gave a half-hearted performance'; the audience, too, was baffled by *Cymbeline*, the collision 'of the Renaissance with Roman Britain, Snow White with the Decameron', and this time not even saved by Judi Dench. Even less was to be had from Terry Hands's *Twelfth Night*, who 'joined the various directors who used the secondary title, *What You Will*, as an invitation to adventure . . . Anything that distracts us from the language in *Twelfth Night* must be false'. Donald Sinden's Othello, on the other hand, 'the best at Stratford for thirty years', Trewin praises greatly, though Bob Peck's Iago, mostly low-keyed, 'was by no means a theatrically exciting diabolist'. *Julius Caesar* 'was blunted by unfortunate casting and by a misjudged ordering of the stage'. Barry Kyle's revised *Measure for Measure* had a fine Isabella in Sinead Cusack, and David Suchet 'joined our most memorable Angelos'. At the Aldwych, *Antony and Cleopatra* 'seemed to be, on its own terms, very nearly right. Alan Howard's Antony could modulate from carefree defiance to a decline and fall the more moving because it had not been anxiously signalled too soon'. John Barton's 1978 *Merchant of Venice* transferred to the Warehouse, Lisa Harrow's Portia 'the great lady of fairy tale we need and too rarely get' (Trewin quotes 'The Phoenix and the Turtle' - 'Beauty, truth, and rarity; grace in all simplicity'). A depressing *Much Ado*, and a mellowed *Love's Labour's Lost*, were also RSC transfers.

In the National's *As You Like It* Arden was ruled by Sara Kestelman, but Trewin was delighted by the visual splendour of the costumes: 'Rosalind and Celia moved towards each other as if they were two of Queen Elizabeth's maids of honor transported across the years'. The National's Richard III, though he had speed and incisiveness, did not begin to terrify. At the Old Vic, Derek Jacobi's Hamlet was finely supported by Julian Glover's Claudius and Robert Eddison's Polonius, 'true in every glance and inflection'. The lovers in the Vic *Romeo and Juliet* 'put the tragedy into the wrong latitude'. All was still not well at St George's Elizabethan Theatre in Tufnell Park, with audiences far too sparse for that brave adventure, even for a fine *Julius Caesar* and responsible *As You Like It* and *Richard II*. At 'the vast open prairie-stage of the new Riverside Theatre at Hammersmith', Peter Gill's *Measure for Measure* allowed audiences to concentrate on the verse. Helen Mirren's Isabella, stronger than many, 'made up her mind at once about the appeal for Angelo: just as swiftly she accepted the Duke with entire decorum, no sign of regret'. There were moments of magic in the Regent's Park Open Air *Twelfth Night* and *Midsummer Night's Dream*.

Graham Barlow and Priscilla Seltzer review Shakespeare in Scotland, and Gerald M. Berkowitz, Shakespeare at the Edinburgh Festival, both main and fringe. The Rustaveli Company from Georgia with *Richard III* gets a deserved full page or rewarding account in *SQ* (275 pages later, the same production receives a longer notice from the company's home ground in the USSR). In all, eleven productions appear here. I found particularly fetching the account of a moment in a playground production of *As You Like It*:

As the exiled Duke's men gathered for their meal in the performance I saw, a small child in the audience wandered away from his parents toward what appeared to be a picnic before him. He was welcomed, given an apple, and made an honorary forester while the play went on.

The Stratford Festival Canada gets eight-and-a-half fairly stinging pages of discursive comment from Ralph Berry, covering seven productions as against J.C. Trewin's nineteen in a little under the same space. The whole of the USA is then covered in 110 pages – wonderful, no doubt, but far too much to hold in mind. *SQ* is beginning to feel like a coast-to-coast local newspaper, to which actors turn to see themselves written up: does *anybody* apart from the editors and compositor read right through? From a rapid survey I recall a Hollywood-style Cleopatra, bare-breasted and dying orgasmically in New York; a tart little comment on a romping *Twelfth Night*: 'The traffic was exactly two hours, so paced that the company managed to get in a surprising lot of the script'; and my sheer disbelief at the heading 'The Globe of the Great Southwest Alice Ann Boggs Berthelsen *The Odessa American*'. Realisation that the last three words denominated a newspaper came from the first paragraph:

Continuing in its tradition of quality theatre, the Globe of the Great Southwest opened its eleventh annual Shakespeare Festival amid trumpet flourishes, patrons clad in colourful Elizabethan finery, and minstrels strolling through crowds of playgoers on the theatre's spacious greens . . .

Heavy problems through resignations had been eased, she reports, when a long

search turned up Dr James L. This, 'invited to create and choreograph the 1979 Festival'. Help also came from West Coast professionals. 'To everyone's credit, both productions opened on schedule' but *Antony and Cleopatra* at three hours was too long, 'so This altered the blocking of certain scenes and offered thereafter a judiciously shortened rendition of the action'. Antony 'with quasi-contemplative brittle snobbery . . . wooed the seductress with poker-faced stiffness and brittle prose . . .' (*prose*?). 'For the second production, the Globe's play selection committee chose *Cymbeline*, a later play that . . . was far less cumbersome' enabling 'the playwright to provide two invigorating hours of gossamer fantasy'.

Derek Peat interviews J.L. Styan on the subject of teaching Shakespeare through performance, where he elaborates over ten pages the point that it is valuable if students make their own discoveries(SQ). Donald Sinden is interviewed by J.W.R. Meadowcroft (*ShS*) about playing King Lear, making so many good points that it is clear that there was much, much more to come. An impression of an unusual combination of instinct, technique, thoughtfulness and a basic modesty is borne out by the quotations from other people – John Barton saying he'd always felt that 'the first scene of *King Lear* was actually the last scene of some other play', and two remarkable sentences from Ellen Terry: 'To act, you must make the thing written your own. You must steal the words, steal the thought, and convey the stolen treasure to others with great art.' Sinden's brief further comment on that is also worth having.

Interviews of value also conclude Richard Proudfoot's long and authoritative study of Peter Brook and Shakespeare in *Drama and Mimesis*, which is the second in the CUP series of yearbooks with the general title 'Themes in Drama'. He studies Brook's outstanding Shakespearean successes since 1950, concentrating on *Measure for Measure*, *Titus Andronicus*, *King Lear*, *A Midsummer Night's Dream* and the recent *Antony and Cleopatra*. 'It may be possible', Proudfoot modestly says, 'to indicate some developments as well as some continuities in the work of our best director of Shakespeare'. This he triumphantly does, showing how the 'slightly baffling' *Antony and Cleopatra* showed Brook 'closer than with the *Dream*, or perhaps even *Lear*, to an impartial but deeply committed presentation of the whole play to the senses, intelligence and imagination of his audience'. His sensitive knowledge of Brook productions, and what Brook has written, enable him to see the full achievement in that *Antony*.

No axe-grinding cuts, no baseless fabrics of subtextual subterfuge, no self-indulgent (or didactic) importation of the activities of the rehearsal-room onto the stage distracted from the play and its richness of meaning. Nor was the production in any sense untheatrical. Rarely can the banquet on Pompey's galley have effected so refined a flight from intoxication into the wilder realms of imagination.

There follow two long interviews, one with Sally Jacobs, the designer of Brook's *Antony*, and one with Patrick Stewart, who played Enobarbus. Both are exceptionally illuminating.

The disappointing BBC/Time-Life television productions of Shakespeare are noticed by Martin Banham in *CritQ* and variously in *SQ*.



## 5. General Criticism

a) *General*

This is, rightly first of all, the season of Kenneth Muir: last year saw the completion of his interpretation of Shakespeare's plays, with *Shakespeare's Comic Sequence* (YW 60.145) and the reprinting of *Shakespeare's Tragic Sequence* (YW 53.151), and the latest *ShS* selected reprint, *Aspects of Hamlet*, which he shared with Stanley Wells (YW 60.154): he also published a good book on the *Sonnets* (YW 60.166). This present year is his last as editor of *ShS*, after a long and distinguished tenure: and it is good that this year he is presented with a fine *Festschrift*<sup>12</sup> in his honour. There can be few Shakespeareans who could, Olympian themselves, be honoured by such a pantheon, starting with L.C. Knights and steadily rising to conclude with Samuel Schoenbaum. Here are eleven British contributors, one Bavarian and two Americans, a refreshing and wholly suitable balance. (Sadly, Ernest Schanzer, Clifford Leech and Terence Spencer, who were to contribute, died untimely: Michel Grivelet was prevented by illness.)

L.C. Knights opens with a slight piece saying that Shakespeare used rhetorical devices and the language of common life: he says a long speech by Margaret in *2 Henry VI* is insincere, which is open to challenge. Wolfgang Clemen also works from a long speech in *2 Henry VI*, and notes the rhetoric, but hears other, more questioning, resonances. G.K. Hunter expounds two sonnets from *The Passionate Pilgrim*, paralleled in *Love's Labour's Lost*, and a speech of Berowne, to great effect, showing 'the extent to which language as a window into other lives can become a mirror in which we make faces at ourselves'. Philip Edwards examines Shakespeare's use of 'a very ordinary idea: that in expressing love words may be inadequate or treacherous'. Stanley Wells, like Edwards working from *Romeo and Juliet*, looks at the speech by Juliet's nurse. Nicholas Brooke and R.A. Foakes discuss passages in *Macbeth*.

By now the method is clear: these are essays in 'practical criticism'. They are joy to any British academic whose daily life is given to evaluating students' attempts at this taxing exercise. G.R. Hibbard works from twenty-four lines in *Antony and Cleopatra*, Inga-Stina Ewbank from words of Marina, and Anne Barton from Leontes' spider. E.A.J. Honigsmann tackles Shakespeare's 'bombast', and the late Geoffrey Bullough defends paradox. The best, however, is yet to come.

A.C. Sprague opens up, deliciously, the business of the entry of characters already in the midst of conversation. Shakespeare's use of this device turns out to be rich and varied: Sprague modestly counts 130 instances. M.C. Bradbrook analyses Shakespeare's recollections of Marlowe, demonstrating his reaction. G. Wilson Knight points to certain analogies between Caliban and the Red Men of America. Finally, and splendidly, Samuel Schoenbaum writes twenty-odd pages of balanced, learned, wise and witty judgement under the title 'Shakespeare's Dark Lady: a question of identity'. Schoenbaum is the master of the delicate verb: 'This is the Dark Lady who, more than three and a half centuries ago, sauntered into the best-loved sequence of lyric poems in the language.' He recounts how the story of the search for the 'real' Dark Lady

12. *Shakespeare's Styles: Essays in Honour of Kenneth Muir*, ed. by Philip Edwards, Inga-Stina Ewbank, and G.K. Hunter. CUP. pp. viii+247. £12.50.



'begins with an eccentric Scottish antiquary in the late eighteenth century, and ends (more likely pauses) with an idiosyncratic English historian in the twentieth'. A.L. Rowse is coolly exposed: I am reminded of the manner of Schoenbaum's hero, Edmund Malone. Though Rowse will not like it, there is much more to the story, with many 'discoverers' right back to 1797, and George Chalmers. 'On the subject of Shakespeare's *Sonnets*, however, there befell Chalmers what has afflicted others since: his sanity deserted him.'

*Shakespeare: The Critical Heritage*<sup>13</sup>, edited by Brian Vickers, has now reached Volume 5. My first reaction to this new volume is the Shandean observation that if the series went on much longer, it would mysteriously disappear into itself. Consider: Volume 1, from 1623, covered sixty-nine years; Volume 2, forty; Volume 3, eighteen; Volume 4, thirteen. And now this big book (xvi + 569 pp) covers only nine years.

But what years! National interest in Shakespeare, part Bardolatry, part critical debate, part an almost universal amateur game of textual emendation, rose to an extraordinary level. It could fasten on to Samuel Johnson's edition, Steevens's proposals and joint edition, Farmer on Shakespeare's learning, Capell's edition, Garrick and his Jubilee celebration, Garrick and his collection of Quartos, Garrick and his adaptation of *Hamlet*, and much else. Scholars will no doubt quibble about what Vickers includes in his thirty-seven entries, but there can be no doubt about the significance of the volume as it stands, as a piece of the cultural history of the nation. Shakespeare arrived, and the foundations of almost every kind of modern approach were laid.

Vicker's fifty pages of introduction are triumphantly up to date, as problems of ascription were solved just as the book went to press. The Shakespearean climate of the time is of debate about Art and Nature, Rules or Genius, Beauties against Faults ('jewels amid rubbish'), and a sad ignorance of his times: thus Mrs Montagu – 'Shakespeare's plays were to be acted in a paltry tavern, to an unlettered audience just emerging from barbarity'. Shakespeare in these years easily tops performance-records, and always in adaptation, of course. (Vickers notes on his first page 'no other major writer, and very few minor ones, has ever suffered the whole-scale surgery, in the supposed interest of being kept alive, that Shakespeare underwent'.) Garrick's rehash of the last part of *Hamlet* 'makes an amazing difference to the play', as Vickers says; and his takings for his adaptation are staggering. He made even more out of the Jubilee. Vickers gives us the sad, collapsed end of *Hamlet*, and thirteen pages of contemporary comment, including the spoof protest beginning 'I am Shakespeare's ghost' and ending with Garrick saying 'His plays are out of joint; – *O cursed spite!*/That ever I was born to set them right!'

The first five items, half the volume, are from, or about, Johnson's edition, with thirty following pages of attack and defence. Vickers gives much of his introduction to a clear-eyed view of Johnson's achievement, including his many lapses. Capell's stature is rather well demonstrated, and Jennens appears with dignity. The waspish Steevens emerges rather better than expected. Shakespeare is recognisable: even the adaptations are not quite so funny. The debates are throwing lines forward into the twentieth century.

13. *Shakespeare: The Critical Heritage, Vol. 5: 1765–1774*, ed. by Brian Vickers. RKP. pp. xvi+569. £13.50.

One aspect of Shakespeare criticism in the fifty years from the late 1920s is the subject of *The Shakespeare Play as Poem*<sup>14</sup> by S. Viswanathan. He sees the rise of the poetic interpretation of Shakespeare as more to do with larger movements of interest than with a revolt against Bradley: so this refreshing book is a move away from the bitchery of Cambridge. He shows how the interaction of historical scholarship of all kinds with interpretative criticism, also of all kinds, widens to include philosophy and psychology. His first two chapters survey the dizzying scene of twentieth-century criticism of Shakespeare, and the next two analyse the 'spatial' interpretations of Wilson Knight. There follow chapters on L.C. Knights and Spurgeon's studies in imagery (not uncritical of Spurgeon and others), before Viswanathan concludes that he has been able to draw out 'some of the theoretical and methodological implications of their approaches, their basic attitudes, assumptions and practices'. His (most useful) survey ends by comparing, briefly, critical approaches to *Richard II*, *Hamlet* and *Macbeth*.

Two classic examples of earlier criticisms are newly available: Wolfgang Clemen's *Shakespeare's Dramatic Art*<sup>15</sup> (YW 53.156), and the collected Shakespeare pieces by Una Ellis-Fermor, put together with a six-page introduction by Kenneth Muir under the title *Shakespeare's Drama*<sup>16</sup>. Brian Vickers's *The Artistry of Shakespeare's Prose*<sup>17</sup> (YW 49.142) is now in a very welcome, if expensive, reprint.

Eileen Jorge Allman's attractive book, *Player-King and Adversary*<sup>18</sup>, is at first blush a simple post-Righter, post-Winny development of the 'all the world's a stage' metaphor in Shakespeare, in which the playwright-King himself reveals his inner absorption with his own creativity. But the work of Anne Righter (Barton) now seems at best limited, and Winny did not carry his ideas through. Professor Allman's excellence lies in her humble submission to Shakespeare rather than to a thesis. Her argument is too rich for bald summary, and even 'play' has resonances for her: but I can say that she sees a Player-King as one kind of pattern-maker; he has to emerge from psychic shock, like Richard II, Portia, Player Queen, Hal, Vincentio, or Prospero, where a single role holds all, into a cipher state, allowing him to extend indefinitely, to 'play the history of humanity', further extending that state through a fulfilling act which both creates harmony (as in comedy) and makes the experience infinitely repeatable. The other kind of pattern-maker is the Adversary, who denies that divine plan – Bolingbroke, Shylock, Angelo, Claudius, who 'turning all their love inward rather than outward, undermine the natural movement of word into act'. Where Player-King does not exist or fails to mature in time, as in *Troilus and Cressida*, *Hamlet* or *Coriolanus*, 'the world of the drama is ceded to tragedy'.

I have given no real notion of the fine suggestiveness of her book, which is

14. *The Shakespeare Play as Poem: a critical tradition in perspective*, by S. Viswanathan. CUP. pp. x+236. £12.50.
15. *Shakespeare's Dramatic Art*, by Wolfgang Clemen. Methuen. pp. 236. £15.
16. *Shakespeare's Drama*, by Una Ellis-Fermor, ed. by Kenneth Muir. Methuen. pp. xii+169. pb £4.95, hb £10.95.
17. *The Artistry of Shakespeare's Prose*, by Brian Vickers. Methuen. pp. x+452. £18.
18. *Player-King and Adversary: Two Faces of Play in Shakespeare*, by Eileen Jorge Allman. LSU. pp. 347. £17.50.

difficult to read quickly for the best of reasons. She writes very well indeed, and a reader has to stop to ponder as a sentence reaches out: 'Old and young, unknown and reputed, male and female, Portia in her disguise is the complete player'. Or 'in *Troilus and Cressida*, no retreat exists on either side of the battlefield for a person who feels the need to withdraw from his assigned role'. This is a book to own, and take up frequently.

Less well-written, with a certain worthy compulsion to get everything in which seems to betray a graduate thesis, John Baxter's *Shakespeare's Poetic Styles*<sup>19</sup> is nevertheless neither unreadable nor negligible. Though he proceeds by an odd route from Yvor Winters to sixteenth-century lyric to drama to Shakespeare, he touches an important topic; that is, how the challenge of alternative styles in the second half of the sixteenth century touched poetic drama. He demonstrates the centrality of the plain style, and then shows with some perception the breadth of the poetic spectrum, as it were, available in *Richard II*, disclosing 'a range of stylistic mastery'. Further chapters elaborate the contrasts between plain and eloquent styles and their offspring (metaphysical and 'Shakespearean') with Richard's stylistic position between Gaunt and Bolingbroke. Some study in *Macbeth* follows, showing Shakespeare 'drawing, in language, the limits of wonder'.

Ulrich Suerbaum, in *Shakespeares Dramen*<sup>20</sup>, has written (in German) an alert, up-to-date and intelligent introduction to Shakespeare and the worlds of Shakespeare studies, with admirable bibliographies and some stimulating demonstrations of methods of analysis. 'Unser Shakespeare' has sometimes appeared, east of the Rhine, to lose touch with most kinds of truth: this exact and penetrating brief volume should be widely used.

By contrast, Richard J. Schoek's three plus one pages on Shakespeare, not previously noted, in *The Present State of Scholarship in Sixteenth-Century Literature*<sup>21</sup>, are bizarre indeed. He aims to present current Shakespearean advances, in a book devoted in six sections to the European literature of the time. His chapter on English literature has a heavy emphasis on his own work on More, and though in four pages he has to be selective (the type is large, the page small), there are truly alarming omissions. The final page of summary of 'scholarship and criticism' contains only two words, 'Clemen' and 'Bullough', that do not refer to things American. Please can we have our Shakespeare back?

Studies of Shakespeare's relation to Renaissance visual arts are rapidly increasing. In *SQ*, Roland Mushat Frye examines 'certain phenomena in what may be called aesthetic epistemology . . . by reference to ways of seeing reality, or of identifying and organising salient elements in the reality which is seen'. He explores, in 'Ways of Seeing in Elizabethan Drama and Elizabethan Painting', what he sees as specific correspondences between 'Shakespeare's dramatic vision and certain narrative and symbolic paintings by leading artists' of Elizabeth's reign. This interesting and well-illustrated article

19. *Shakespeare's Poetic Styles: Verse into Drama*, by John Baxter. RKP. pp. 255. £12.50.

20. *Shakespeares Dramen*, by Ulrich Suerbaum. Bagel. pp. 270. DM. 22.80.

21. *The Present State of Scholarship in Sixteenth-Century Literature*, ed. by William M. Jones. UMiss. pp. vi + 257.



concludes that Shakespeare 'saw things' in the same way that Elizabethan painters did, avoiding visual and literary unities of time, place and action; instead, 'they chose the other ancient unities of personal and narrative themes, diachronic rather than synchronic, representing many places in one picture', 'providing multiple rather than single perspectives'. This makes Shakespeare 'in some ways at least, a great artistic conservative'.

Richard Levin's 'The Relation of External Evidence to the Allegorical and Thematic Interpretation of Shakespeare' (*ShakS*) reports an enquiry on that subject. His first example uses the allegorical 'new readings' of *The Winter's Tale*. He takes three such: Christian, the historical redemption of the human race; historical, especially the investiture of Prince Henry; and the 'good old comedy was not *perdita*' school. All these 'work' (by omission and distortion). Yet demonstrably, neither Simon Forman nor Jonson perceived any. If, points out Levin, historical allegory were present, it would be a devastatingly tactless play to present at court three months after Henry died. Rightly pointing out that such critics adduce evidence of supposedly contemporary response from anywhere but plays, drawing instead on large generalisations, Levin reports the results of checking hundreds of contemporary references: 'I have not found a single one which even hints at the possibility that any play of Shakespeare was ever viewed as an allegory by anyone at the time'. He gives fourteen pages of such evidence, showing a unanimous literal response to all kinds of play by Shakespeare – though both Middleton's *A Game At Chess* (1624) and Dekker's *The Whore of Babylon* (1606) have contemporary accounts noting allegory.

Correctly assuming that he carries most Shakespeareans with him to this point, Levin then goes on to suggest that the same arguments apply against the thematic approach, with the same kinds of evidence, not finding 'anything to suggest that anybody at the time ever thought any play of Shakespeare was about the conflict of appearance versus reality, or reason versus intuition, or the problem of communication, or the nature of art . . .'. He adds 'the same may be said of all the references to all the playwrights of the period that I have been able to track down'. He continues, 'The closest we get in them to a thematic interpretation is the type of response that claims an ethical value for plays in encouraging virtue and discouraging vice. But such claims were never made of Shakespeare's works'.

Susan Snyder in 'Ourselves Alone: The Challenge to Single Combat in Shakespeare' (*SEL*) looks at three occasions where single combat is offered in place of a massed battle, as a personal response to a public situation. Marjorie Garber outlines, very superficially, a few connections she sees between the *Tamburlaines* and Shakespeare (*RORD*). In the same place, and even more elementary, is Nancy S. Leonard's 'The Persons of the Comic in Shakespeare and Jonson'.

Kristian Smidt has a promising approach in 'Shakespeare's Absent Characters' (*ES*); he finds five categories, the last two being 'early drop-outs' and 'late arrivals'. But the piece is somewhat plodding and says little not touched by J.C. Trewin recently (*YW* 57.112) and Stanley Wells in *RES* (see Section 2 above p. 124). In *N&Q*, R.A.L. Burnet lists some echoes of the Geneva Bible in Shakespeare and Milton, of value here because of their recondite nature.

Useful background material on the Geneva Bible, for instance, appears in a remarkably helpful volume from Garland, edited by no less a scholar than



W.R. Elton. *Shakespeare's World: Renaissance Intellectual Contexts. A Selective, Annotated Guide, 1966–1971*<sup>22</sup> is, as Elton says, 'uniquely a non-literary bibliography for Shakespeareans . . . a conspectus of those Renaissance forms through which his theatrical intelligence expressed itself'. Two important points need to be made at once, or the book will be misunderstood: first, it covers five years only, ending with 1971; secondly, it is heavily selective, taking less than a tenth of the 'over 40,000 items' for the years covered. The aim of the book is interdisciplinary, and encouraging. 'To literary commentators dissatisfied with taking in and refurbishing each other's critical *aperçus*, this compilation on *Shakespeare's World* is intended to suggest (with Coriolanus) "There is a world elsewhere".'

For whatever reason, the choice of years covered was happy, catching Dr Williams's Library Catalogue, the two Folger catalogues, the start of the BL ten-year supplements, useful Howard-Hill work, the palaeography catalogue from the University of London. Sampling produces a few hollow thuds from the listing of inadequate dissertations on vast subjects, but far more tingles of excitement from the discovery of the unknown. I am surely not alone in having found the book extremely valuable. Elton is not unready to guide the reader fairly forcibly, attacking nonsense in the Campbell and Quinn *Reader's Encyclopedia of Shakespeare*, and saying of Roy Battenhouse's *Shakespearean Tragedy* that it hopes to show something about Shakespearean heroes 'by pious didacticism'. On his own massive *King Lear and the Gods* he comments simply: 'Changing attitudes to Providence in the Renaissance'. The longest sections are the Political and Theological; the shortest, Psychological.

#### b) *Comedies*

Ruth Nevo's *Comic Transformations in Shakespeare*<sup>23</sup> is a book with which thinkers on Shakespearean comedy will have to reckon; they may not always agree, but these studies of the ten early comedies and Falstaff are important. Her opening chapter, 'Shakespeare's New Comedy', sets out her belief that one of the new elements is the heuristic: that Shakespeare's comic protagonists go beyond the classical Donatan scheme of recovering what is lost (common to all New Comedy) and do *not* know what they want, except superficially. The result, she says, is 'a heuristic device of immense potency and flexibility', and for the protagonists 'an illumination of their entire lives'. She further maintains an hypothesis about Shakespeare's development as a writer of comedy. She sees him succeeding, or not, in one way or another, until with Falstaff there emerges 'a grand new comic protagonist' whose further and feminine development is celebrated in the three plays which follow him, *Much Ado*, *As You Like It* and *Twelfth Night*, each of which contains an 'infinitely resourceful anti-romantic' romantic heroine possessed of an ironic wit and exhibiting the "higher folly" of an individual, differentiated inner life'. Her play-by-play illumination shows her ability to hold together full and complex material, both ancient and Shakespearean, and to demonstrate the interior movements in a

22. *Shakespeare's World: Renaissance Intellectual Contexts: A Selective, Annotated Guide, 1966–1971*, ed. W.R. Elton. Garland, 1979, pp. xi+464. \$40.

23. *Comic Transformations in Shakespeare*, by Ruth Nevo. Methuen. pp. 242. pb £4.95, hb £10.95.

highly readable way. Occasionally quibbles rise to the reader's surface: some assumptions about *The Comedy of Errors* are not now tenable; the Goodwins are quicksands, not 'the odd name of the narrow seas'; Launce does not appear in *The Merchant of Venice*; she is out of date on the origins of 2 *Henry IV*. (The proof-reading might also have been better.) But her thirty fine pages on *Love's Labour's Lost* show very clearly where the deficiency of that play lies. On *A Midsummer Night's Dream* she shows that the idea of 'the dialectical battle of sex and self' is still inchoate, lacking 'the crystallizing force of the heroine protagonist in all the fullness of her virtuosity and her autonomy'. Portia supplies this, but *The Merchant of Venice*, like *Love's Labour's Lost*, is disrupted in comic form. Excellent on *Merry Wives* and *Much Ado*, she begins on *As You Like It* by pointing out that it is 'the only comedy in which the two chief protagonists fall in love not as victims of blind Cupid, or plots of one kind and another, or against their own conscious will, but freely, open-eyed, reciprocally and as if in godsent fulfilment of their own deepest desires'. This section, like the following one on *Twelfth Night*, is full of excellent insight. The book closes with a brief discussion of 'Comic Remedies' asking 'how subversive is the comic muse? . . . is *Twelfth Night* saturnalia masquerading as epiphany or epiphany masquerading as saturnalia? Which of the Nietzschean contraries does it assert – Dionysian de-structuring or Apollonian form?'. The brief survey of modern theories might well have made another book. I will not be alone in returning often to Professor Nevo's book with great profit.

A.P. Riemer's *Antic Fables: Patterns of Evasion in Shakespeare's Comedies*<sup>24</sup> is, he says, 'an essay in the task of dealing with Shakespeare's comedies without considering the "meanings" that they recommend or urge, and . . . an endeavour to register the striking variety of intellectual possibilities contained within these plays, yet not combining these possibilities into pseudophilosophical or ethical systems'. In an opening chapter warning against 'expounding Bottom's dream', and given to some account of *Love's Labour's Lost*, Riemer emphasises the playfulness of Shakespearean comedy. *The Comedy of Errors* is seen as an experiment in technique, *Measure for Measure* 'displays . . . seemingly elevated concerns in a fantastical almost playful manner'; with *All's Well*, 'they are flamboyant theatrical extravaganzas concerned with largely abstract and formal preoccupations' . . . 'extensions of the nature of comedy to its ultimate point'. These points come in a chapter on 'Experiment and Excess', which also looks at *As You Like It*. Different ideal landscapes are examined, and 'Magic, Miracle and Providence' (on philosophical idealisms) are discussed in a chapter focusing on *The Winter's Tale* and *The Tempest*, 'the only instances of a thorough engagement with Renaissance Platonic lore among Shakespeare's plays', says Riemer. 'The Platonic World' includes numerology; a later chapter examines passages 'which may be taken as complex commentaries on the nature and effect of art' and a final chapter summarises the comedies as 'hybrid works, constantly occupied with the transformation of the known, the ordinary and the usual into surprising and enthralling combinations'. Above all, of the comedies, he says, while seeing life clear-eyed, 'exegesis they resist'.

24. *Antic Fables: Patterns of Evasions in Shakespeare's Comedies*, by A.P. Riemer. ManU. pp.ix+229. £12.50.

*Comic Justice in Shakespeare's Comedies*<sup>25</sup> by Irene Rima Makaryk deserved, I think, a more mainstream publisher, and perhaps a little more work might have been done to remove the patina of dissertation about it, for it is a sound idea soundly treated, with a lot of useful material. Ms Makaryk tackles everything that the Folio calls comedy, with *Pericles* and *Cymbeline*, and is concerned to show the truly Shakespearean quality of the distribution of good or evil, 'his exercise of justice', at the very ends of the comedies, a *locus* rather hastily passed over by most critics. Her second volume concludes with a useful, fifty-page, bibliography. In *SQ* O.B. Hardison Jr sharply etches the 'extremely complex mix of traditions out of which Shakespeare's drama emerged' in relation to the early comedies, in an essay entitled 'Logic versus the Slovenly World in Shakespearean Comedy'.

### c) *Histories*

In a closely argued and important essay, (*ES*) Barbara J. Baines demonstrates, in the light of the complexity of conflicting ideas about kingship, the singular nature of Bolingbroke, giving 'the morally accountable Machiavellian prince' new significance. 'Shakespeare's attitude to Bolingbroke is much more sympathetic than critics have been willing to acknowledge', she writes; 'this sympathy underscores the playwright's very realistic attitude towards kingship'. Bolingbroke's triumph, she argues, through the glory of his heir, is made possibly by a pragmatic acceptance of the tenuous balance between the claims of political necessity and Christian ethics. 'The dominant theme of *Richard II* is the incompetence of Richard, not the ambition of Bolingbroke.' Competent Bolingbroke is 'still a human being, subject to weakness and sin'. She analyses key issues, concluding with an 'appreciation of the care with which he educates his heir', a matter that has important consequences for Hal and Henry V. E.M.W. Tillyard's classic but now thoroughly out-dated *Shakespeare's History Plays* (1944) is reissued<sup>26</sup>

### d) *Tragedies*

Richard S. Ide's long book *Possessed with Greatness: the Heroic Tragedies of Chapman and Shakespeare*<sup>27</sup> contains chapters on *Troilus and Cressida*, *Othello*, *Antony and Cleopatra* and *Coriolanus*, interspersed with chapters on part of Chapman's translations of Homer, and his tragedies of Bussy D'Ambois and Byron. It is not only dull: it is almost unreadable, as a sample will show:

Unlike Bussy's heroic love, in which the soldier marshals his heroic spirit and epic prowess in the service of the lady, the myth of heroic love Shakespeare allows Antony and Cleopatra to unmetaphor into actual chosen behavior partakes of a comedic and romance vision of reality.

25. *Comic Justice in Shakespeare's Comedies*, by Irene Rima Makaryk. SSELJDS. USalz. pp. 467 (in 2 vols).

26. *Shakespeare's History Plays*, by E.M.W. Tillyard. C&W. pp. 344. pb £3.95.

27. *Possessed with Greatness: the Heroic Tragedies of Chapman and Shakespeare*, by Richard S. Ide. Scholar. pp. xvi+253. £12.50.



The book is also marred by an attempt to maintain a thesis, that Shakespeare and Chapman were engaged in a dialogue about the nature of 'heroic tragedy', a point which is insufficiently argued, and somewhat short of evidence; so the book is a series of forced readings of six plays with fashionable tags from recent, mostly American, critics, producing views of the drama which are hardly recognisable. Moreover, the thesis stands on a point so slender that it breaks at once: this is that the downfall of Essex is the cause of the development of the playwrights' interest in the mixed genre of soldierly, heroic tragedy. Like his insistence that the Jacobean soldier was very different from his Elizabethan counterpart, Ide presents all this with little or no evidence, being more interested in getting to his heavy exposition of plays. Nowhere does he explain why *these* soldiers are relevant, and not the soldiers of *Julius Caesar*, *Hamlet*, *Macbeth*, to say nothing of *Henry V*. Like the soldierly problems in *All's Well*, these are never mentioned. All Shakespeare's Histories are reduced to a few lines on Talbot and Hotspur, the latter said to be a parallel to Essex. Properly supported, the argument that contemporary changes in military outlook after 1601 matched some characteristics of 'heroic tragedy' not visible before might have made quite a good short article. As a book it is perverse and unnecessary.

It takes bravery to tackle the subject of possible alchemical symbols in Shakespeare, and even more in the current critical climate to acknowledge a debt to Frances Yates. Charles Nicholl's big, scholarly book<sup>28</sup> shows soon enough that he knows exactly what he is doing, and that he has made himself properly equipped to do it well. His book belongs to the Shakespearean heartland, not the lunatic fringe, and it must be said that it is a book to be taken particularly seriously. The detailed notes and bibliography, the unexpectedness of the illustrations from alchemical works, support a sense of scholarly balance which is attractive. Nicholl is endearingly able to say, more than once, after sentences of plausible speculation, 'this proves absolutely nothing . . .'.

The first half of the book charts the sudden great interest in alchemy in the ten years before 1605, a European movement of great importance. For many modern men, as he says, alchemy is consigned 'to a role of buffoonery and quaintness': yet it had, at the time he writes about, 'a whiff of subversion' hanging over it, as upheavals of all kinds, including intellectual, changed the world. Not for nothing has Paracelsus been called 'the Luther of medicine' (Nicholl prefers Rabelais, his more exact contemporary and soul-mate). He demonstrates the weight of 'the greatest passion of the age in Central Europe' in Shakespeare's day, quoting the historian R.J.W. Evans. It was 'a rich medieval English tradition revived; a strong contemporary identity entwined with the aspirations of Renaissance magic'. Working closely with popular alchemical texts published between 1590 and 1612, he isolates the three staple ingredients:

the ancient esoteric tradition of alchemy, typified by the medieval adept with his darkly elaborate chemical procedures . . . and the Hermetic mystic-magician, intent on revealing the transforming Mercury, philosophical gold or perfect Stone within man's nature, and the Paracelsist chymist-physician labouring to extract the healing virtues . . . hidden in 'the bosom of Nature'.

28. *The Chemical Theatre*, by Charles Nicholl. RKP. pp. ix+292. £13.50.



He correctly challenges the chronology underlying Francis Yates's Rosicrucianism in-the-last-plays thesis, and focuses on 1605, the climatic year for interest in alchemy, shown by an impressive brief catalogue of the great alchemical texts, and also the date of Bacon's *Advancement of Learning*, and of Jonson's *Eastward Ho* and *Volpone*, both obviously deeply influenced (to say nothing of *The Alchemist* of 1610), and nearly enough the date of certain significant poems of Donne. It is also the date of *King Lear*, and the second half of the book contains three heady chapters giving an alchemical reading of certain aspects of that tragedy. 'It is the central assertion of this book', he says, 'that the whole story, the whole unfolding process, of *King Lear* is deeply and intentionally alchemical. That *King Lear* is a masterpiece of "chemical theatre"'. This is demonstrated through 'circulation' through Lear undergoing 'something very like an alchemical transmutation'. The reader's willingness to take this has been prepared by earlier wisdom on Friar Lawrence, on *All's Well* and especially on *Merry Wives*, and a final chapter adds most reassuringly: 'I am not about to embark on any alchemical analysis of the last plays'. Even so, he is remarkably suggestive about *Cymbeline* IV.ii. and the cave and the events around it, and future commentators on that play will have to attend to these pages. On *Lear*, Nichol works 'by a series of parallels between plot and imagery of the play and the patterns and symbols of alchemy, drawn almost exclusively from contemporary alchemical texts which Shakespeare could have read', and he has been at pains to show just how accessible, and likely, such reading would have been.

It is difficult to write a book on this subject which is not either generally unreadable or generally mad. Mr Nicholl has written a sane, illuminating, gripping and important book, restoring a significant subject. He has pointed out that all that is left us today is 'the bizarre and nebulous language' of alchemy, 'the archaeological remains of a buried philosophy'.

## 6. Individual Plays

### *All's Well That Ends Well*

Richard A. Levin writes, in '*All's Well That Ends Well* and "All Seems Well"' (*ShakS*), a shrewd and well-informed analysis to show that Helena's success depends on guile. He discusses how her cunning affects the comic form. He sees Helena as 'a master of intrigue' (should that not be 'mistress?') who 'plans meticulously, with flawless judgement', possibly overpraising her a little. 'No-one is clever enough to uncover Helena's deception', he concludes.

### *Antony and Cleopatra*

Michael Steppat's *The Critical Reception of Shakespeare's 'Antony and Cleopatra' from 1607 to 1905*<sup>29</sup> aims to elucidate not only the play but also the critics. He makes clear the critical neglect of the play until the early nineteenth century 'when the Romantics showed an interest in *Antony* as a play to be read in the study'. So he gives the German background to Coleridge, for example.

29. *The Critical Reception of Shakespeare's 'Antony and Cleopatra' from 1607 to 1905*, by Michael Steppat. Grüner. pp. xiv + 619. Hfl.80.

Though he stops at Bradley, he permits himself nine pages, and most illuminating too, on the first two decades of this century. Nearly one-third of the main text is given to Continental criticism after the Romantics. Ingenious charts group critics from 1607 to Bradley, followed by useful synopses of the critics' stances on each of nine topics. So the strong polarity of opinions on Cleopatra, constant over three centuries, shows up clearly. These charts and summaries need using with care, but they make excellent research tools – indeed, the whole book is such, especially with over a thousand entries in the bibliography, to 1977. As a case-study of three centuries of critical viewpoints it is of significance far wider than for this (wisely-chosen) play, though for *Antony* it must become a standard handbook.

In *ShS*, Andrew Fichter claims to follow the relevance of Christian as well as Roman perspective in *Antony and Cleopatra*, which, he says 'stands chronologically and metaphysically between the great traditions of Roman epic and Christianity'. In these confidently written thirteen pages of reading of the play, with over-far-fetched Biblical 'parallels', it is difficult to find a point, beyond the elementary one that the relevance of Christianity to this play has to be oblique. Peter Dronke in *N&Q* extends Kenneth Muir's observation on Enobarbus' additions to North's Plutarch in the Cydnus description to suggest, plausibly, a passage in the late twelfth-century Trojan epic by Joseph of Exeter, 'a work printed no fewer than seven times between 1541 and 1608, and later praised by Milton'. Donald K. Anderson Jr offers in *ELN* a new gloss for 'the three nook'd world' of IV.vi.4–6, by means of 'what cartographers now call T-in-O maps', plentiful in the Middle Ages and Renaissance. This is a T circumscribed by an O. The top of such a map is East; the bottom, West; the left-hand side, North; and the right-hand side, South. The T divides the old world into three continents. The top half, a semicircle of the O, is Asia; the lower left-hand quadrant, Europe; the lower right-hand quadrant, Africa. The T itself represents bodies of water dividing these continents. The vertical line is the Mediterranean, the right-hand arm is the Nile, and the left the Don. At the junction of the T, the centre of the world, lies Jerusalem. This, however, produces only two nooks, interesting as it is. Anderson's further ingenuity does not quite overcome that. A 'nook', however, has a sixteenth- and seventeenth-century meaning 'a section of a circle', so that 'three-nook'd' could mean 'a circle divided into three sections'. Anderson suggests an interesting, complicated but not impossible gloss. Gordon Ross in *SQ*, on 'Enobarbus on Horses' at III.vii.7–9, illuminates the notion of war-horses distracted by mares, with a distant echo of Plutarch. Susan Snyder in *ShS* looks again at patterns of kinetically linked images in this play, drawing good illustration from similar familiar work on *Richard II* and *Hamlet* and extending a little the fluid and melting elements so often noted, in imagery and action.

### *As You Like It*

'Medium and Message in *As You Like It* and *King Lear*' is an original and well-written piece (*ShS*) by Frank McCombie arguing that Shakespeare can be seen to be saying the same thing once through comedy and once through tragedy. Enumeration of the parallels between the two plays, some of which are startling, allows McCombie to show 'the changing of the filter' in certain specifics, all of them striking, showing that the two plays 'have not only an

*object* in common, not just *something seen*, but significantly enough even a manner of seeing, a trick of vision'. McCombie shows not only the advantages of using the comic filter and the tragic filter, but is also able to demonstrate the limitations posed by each. In *N&Q* David Scott Kastan and Nancy J. Vickers go beyond Petrarchism to suggest that Jaques' 'woeful ballad/Made to his mistress' eyebrow' comes from Maurice Scève's 'chaste and complex' *blason* of 'the Eyebrow' dating from 1535/6 and much reprinted. Moreover, Scève's five anatomical *blasons* include one of the 'Sigh', and even the 'furnace' is echoed in that poem. Also in *N&Q*, Dale G. Priest comments briefly on Rosalind's 'child's father' remark at I.iii.10–12, as 'a paradigm for the subjunctive mode she will employ throughout the play'. In *SQ*, Jeff Shulman suggests Caxton's translation of Le Fevre's *Recueil of the Histories of Troye* as a Herculean source. Charles R. Forker in the *Iowa State Journal of Research* writes 'All the World's a Stage: Multiple perspectives in Arden', finding 'four sets of contrasting, complementary, and overlapping perspectives' in the play (Nature versus Grace, Life versus Art, Time versus Timelessness, Subjectivity versus Objectivity) which are unified by self-reflection and Rosalind as master role-player. In a contrary direction, Edward I. Berry, in 'Rosalynde and Rosalind' (*SQ*), finds comparison with Lodge releasing from the tyranny of 'themes', showing Shakespeare achieving 'a developmental conception of character'.

### *The Comedy of Errors*

Barbara Freedman in *ELR* follows the farcical confusions of the twins' identities, and the father's serious progress from separation to reunion with his family, to find unity, via the theme of debts, in 'a carefully orchestrated psychological drama . . . of self-redemption'. Paul Werstine in *SQ* puts his faith in Compositor B for the crux at V.i.358, supporting 'Besides *his* urging . . . '.

### *Coriolanus*

David Daniell's *Coriolanus in Europe*<sup>30</sup>, as well as being an account of the Royal Shakespeare Company's European tour in 1979, gives a fresh analysis of the notorious Paris 'riots' of 1933, of Brecht's *Coriolan*, and of the Hollmann free adaptation of 1977. The subjectivity of polarised 'political' readings of Caius Martius is revealed in current critical commentary and in the documented reactions of theatre-audiences at the time. Moreover, 'one reason for the shadowy figures who haunt this play . . . could be to suggest alternative possibilities, that multiple richness of available readings . . . so antiseptically cleaned off the surface by Brecht and so totally burned off and the ground sterilised, by Hollman . . . Some modern thinking about the play has tried to deny such openness, to fix a single viewpoint.' The actors' accounts of their understanding of their parts reveal an equally open dimension, from Caius Martius, Volumnia, Aufidius, Virgilia and particularly the two Tribunes who, 'far from leading a Popular Front, are usually in difficulties, are often quite undecided, and at the end have achieved nothing'. In *N&Q* W. Riehle observes Theobald's emendation at I.i.217 on account of the Folio's 'unroos't', but finds that F prints 'unroof't', and Theobald mis-read.

30. *Coriolanus in Europe*, by David Daniell. Athlone. pp. x+170. £9.95.



*Cymbeline*

Lil Geller writes in *SEL* to extend the possible Christian significance of major parts of this play: but her 'Cymbeline and the Imagery of Covenant Theology' is much more securely grounded in contemporary theology than many Christianisers can manage. She finds 'a precise center' for the play, challenging Leavis who said it had none, in 'covenant-contract theology . . . with strong social and political overtones', and these matters she expounds both lucidly and learnedly, putting Roman, Puritan, Stuart and dramatic matters into clear relation to her main points. Her article should be seminal for *Cymbeline* studies. David M. Bergeron sees *Cymbeline* as 'Shakespeare's Last Roman Play' (*SQ*) in an interesting piece noting that the play is a 'happy blend of two of Shakespeare's favourite topics: English history and Roman history' and suggesting unnoticed analogues from accounts of the reign of Augustus, significant for the characterisation of the Queen and Cloten. Particularly important are the 1603 Plutarch, and Suetonius and Tacitus, (both appeared in translation immediately before *Cymbeline* was written) and a contemporary interest in Augustan family affairs. Derick R.C. Marsh's book *The Recurring Miracle: A Study of Cymbeline and the Last Plays*<sup>31</sup> has had an interesting publishing history. Originally written 'during a period of imprisonment in Pietermaritzburg, without charge or trial, during the state of emergency that followed the Sharpeville Shootings in 1960', it was published by the University of Natal Press in 1962, and then by the University of Nebraska Press in 1969 (YW 50.167 noticed it as a reprint): it now comes from Sydney University Press. Marsh examines *Cymbeline* in special detail, dismissing *Pericles* briefly. He shows the thematic relevance of each episode as revealed in the poetry, charging characters and incidents 'with more than normal significance' in an almost line-by-line commentary, which, like the survey of critical attitudes, is now more than a little out of date, though not without value. He finds the play 'not a botched or incomplete work', with a main theme 'the acceptance of the conditions of life', and the centre 'that to care for someone or something beyond oneself is an act of faith'. Subsequent short chapters touch *The Winter's Tale* and *The Tempest* showing 'if life can truly be seen for what it is, it can be valued for what it is'. 'What these plays show, above all else, is what it means to be alive.'

*Hamlet*

*The Ghosts of 'Hamlet': The Play and Modern Writers*<sup>32</sup>, Martin Scofield's interesting study, is really two books in one. The first part looks at 'the "image" of *Hamlet* in the imaginative creations, the criticism, and sometimes just the passing allusions and references, of six writers who I hope it will be agreed can broadly be called modern'. The second part, in the light of that, looks 'to discover features of a modern sense of the play which is not entirely present in the tradition of modern criticism', and to do this Scofield concentrates on the figure of the Ghost. A fine chapter on Mallarmé leads naturally,

31. *The Recurring Miracle: A Study of Cymbeline and the Last Plays*, by Derick R.C. Marsh. Sydney U. pp.xiii+197. A\$10.

32. *The Ghosts of 'Hamlet': The Play and Modern Writers*, by Martin Scofield. CUP. pp.202. £16.50.



via notes on Claudel and Valéry, and a section on the morbidity and whimsicality of Laforgue, to an exceptionally good chapter on T.S. Eliot. 'Eliot does not turn Hamlet into himself, as does Coleridge, or into a Werther, as does Goethe; but he turns *Hamlet* the play into an Eliotic art-problem.' From 'what Claudel describes as "la sympathie avec la nuit" which characterizes the French Symbolist writers and their interest in *Hamlet*', Scofield moves to Joyce, following Ellman (Stephen's theory of *Hamlet* is initially a paradigm of his whole theory of art), and to Lawrence. Dread in particular marks Kierkegaard's comments, and 'to look at *Hamlet* in the light of Kafka . . . gives us an entrée into a modern sense of the play', from the opening lines to 'the ambiguous sense of the father and the sexual disgust'. 'Perhaps', says Scofield in this section, 'only Iago watches himself as much' as Hamlet.

The authority that Scofield has so far demonstrated is then put to revealing much that is new about the Ghost. An adequate formula for the play, he suggests, is 'a man who has been given a task by his father's ghost'. Following W.W. Robson (YW 56.161) he challenges a great deal. 'Hamlet moves in a world in which he finds no final authority. His supposed "proof" of the Ghost's honesty is . . . a shallow one; nor does it confirm Hamlet in any course of action.' Such brief notice as is possible here does not do justice to this unusually valuable book.

It is appropriate to notice here *A night with Hamlet*<sup>33</sup> by the Czech poet Vladimír Holan, now translated into English by Jarmila and Ian Milner. The poem dates from 1949–56, was published for the quatercentenary of Shakespeare's birth, and about one third of it appeared in Penguin's *Modern European Poets* in 1971. The poem, in Milner's words, 'with its abrupt tangential jumps of thought and deliberate lack of coherent progression, suggests a paradigm of Hamlet's own disordered world'. It is truly impressive; and 'The supple ripeness of Shakespeare/invites licence'.

Louise George Clubb in 'The Arts of Genre: *Torrismondo* and *Hamlet*' (ELH) notes that *Hamlet* is a tragedy 'which structurally is a kind of tiring-room of generic parts'. She makes an excellent, and witty, case for Shakespeare who 'plays with the expectations of tragedy, a fairly precise range for spectators who knew something about the way theory of drama and continental practice had gone'. 'Shakespeare tries out, rejects, replaces, overturns and presses to surprising but convincing conclusions a number of widely-known structural possibilities, not to destroy, but to make a tragedy.' This case she makes by comparison with Tasso's 'Sophoclean' *Torrismondo*, also Scandinavian in setting, and, she shows, also a demonstration of structural innovation. This is an impressive and useful piece of work. In *ShS*, Alan Sinfield, in 'Hamlet's Special Providence', says 'Commentators have disagreed about Hamlet's attitude to providence because it is confused, but I believe purposefully. Shakespeare is exploiting the contradictions in Stoicism and the embarrassments in Calvinism'. These assertions he demonstrates with cool assurance. 'It is not the principle of revenge which troubles Hamlet', he says, 'but the achievement of a state of mind where he can do something coherent about it'. He contrasts optimistic humanism and the failure of Stoicism anticipated by Protestant thinkers, showing here that 'in phraseology at least Stoic doctrine

33. *A Night With Hamlet*, by Vladimír Holan, trans. by Jarmila and Ian Milner. Oasis. pp. 44.

has been superseded by Christian'. The dilemma of predetermination and free will, met head-on and confusingly by Calvin, Sinfield shows, includes a view of human life controlled by God. 'The violent and punitive providence of Calvin . . . could certainly be the moving force behind the diseased action of Shakespeare's play', and *Hamlet* is Christian in the Elizabethan sense of the term. 'We are slow to recognise this because we have been taught a more amiable conception of the Christian God.' He shows 'that the paradoxes of Protestant theory, provoked alarm and confusion . . . apparent in *Hamlet* and other tragedies'.

More cheerfully, J.M. Newton in *CQ* notes 'Hamlet and Shakespeare's disposition for comedy'. Starting from the end of *The Symposium*, and with continual support from Samuel Johnson, he points out how rare it is of Shakespeare to succeed in tragedy as well as comedy. He focuses on 'the effortless length of Act II' in which 'almost nothing happens . . . that forwards the serious tragic action of the play' and illuminating a distinct tone of trying-it-on, as it were, powered by 'an exceptional spontaneity and freedom'. In *SQ* Richard Jacobs discusses Polonius on sex and money at I.iii.108-9; Jacobs is 'keen to suggest again that we read "crack the ring"', neatly uniting matter and art. Also in *SQ* Robert Bozanich examines Hamlet's poem to Ophelia at II.ii.116-19, finding doubt at its centre: 'his poem is the microcosmic image, as well as part, of Hamlet's larger mission.' A journal from New Delhi called *Hamlet Studies* I have not seen: Charles R. Forker sent me an offprint of his article 'Hamlet Viewed from San Francisco' summarising the papers on this play at the 1979 meeting of the Shakespeare Association of America. It is striking to see how far San Francisco is from Europe, where this play originated and is set. In *Expl* Anthony S. Brennan finds subtlety in Hamlet suggesting a rat behind the arras at III.iv.22-6.

An incidental pleasure is Douglas Hamer's review in *RES* of the CUP *Aspects of 'Hamlet'* volume of reprints from *ShS*, and his trenchancy about accepting 'a sort of middle-aged Hamlet, who, called on to murder his uncle, dithers the days away, and is wantonly vulgar to a young girl . . .'. He argues a good case, and briefly, for a Hamlet 'as young and lithe as Romeo and as deeply in love', making the play 'a tragedy of true love destroyed by quarrelling elders'. He also notes the importance of Claudius' being unprotected in the prayer scene. I could find no pleasure, however, in Philip Goldstein's 'Hamlet: Not a World of His Own' (*ShakS*). He says 'privatizing Hamlet's problems, reducing them to aspects of his personality, the psychological critic neglects the social criticism implicit in Shakespeare's neoplatonic conception of the relationship of character and society'. He seems to be arguing about 'Shakespeare's critical insights into the bourgeois corruption generated in the English aristocracy by its middle-class economic practices . . .'. Or something. I confess I neither understand most of the sentences in these twelve pages, nor recognise the England presented, which seems to have been drawn from *Time-Life*. I do not recognise, either, the work of Shakespeare.

#### *Henry IV*

In *SQ* Samuel Crowl defends Orson Welles's Falstaff in his film *Chinutes at Midnight* (retitled *Falstaff* for its American release in 1966) and discusses five key scenes from the film 'which most fully embody the farewell atmosphere'.

*Henry V*

Brownell Salomon discusses 'Thematic Contraries and the Dramaturgy of *Henry V*' in *SQ*, a topic which seems now to be coming up every year. He offers his 'own view that *Henry V* is a coherent dramatic work' which is a great relief. The play is 'an imaginative unity with a form totally integral with its meaning'. He gives a scene-by-scene analysis to show that scenes are 'organically interconnected' in a 'single conceptual framework' of 'private cause versus public good', with the latter winning.

*Henry VIII*

Frank V. Cespedes in *ELR* finds this play 'a unified work of impressive artistic power', which is also good to know. In '“We are one in fortunes”: The Sense of History in *Henry VIII*' he finds the play 'challenges providential history by dramatizing the irreducible ambiguity of a crucial turning-point in English history', making Henry's reign a 'revolution'. 'This tragic spiral', he says, 'helps to determine the shape of the present', i.e. 1613.

*Julius Caesar*

(See Ripley in Section 4.b) above, pp. 128–9)

*King John*

In *ShakS* 'Shakespeare's Bastard Faulconbridge: An Early Tudor Hero', by Jacqueline Trace, suggests that what scholars have not always noted is 'the impact of the Henrican era on the politico-religious atmosphere of the *John*-play'. She proceeds by investigating again the candidates for 'the source for the character', spiced from the Chronicles. Working from the familiar understanding that John is memorialised as one who 'laid the groundwork for the English Reformation', she offers John de Verten, a soldier under Henry VIII named as 'the Bastard of Faulconbridge' in the *Letters and Papers of Henry VIII*, as one component.

*King Lear*

*ShS* this year has eight major items on this play. It opens with G.R. Hibbard's remarkable '*King Lear*; A Retrospect, 1939–79' – remarkable for the attempt to sum up a generation of earnest endeavour to tame – or even to begin to understand – the play, which, he notes, according to 'a wide measure of agreement . . . is the greatest of all the plays'. He begins by discussing the massive textual problem. 'For the editor', he says 'the play remains a nightmare and her nine-fold'. He is perhaps not to blame for not being able to see even a short way into the future and the brilliant clarification brought by the two-text theory (see Urkowitz in Section 2. above, pp. 121–3), already shining in an essay by Michael J. Warren which he notes in passing. Yet he sees very well that 'shot through with hints and fears of Doomsday, *King Lear* has taken on a peculiar immediacy and urgency. It speaks to our condition'. He quickly disposes of the extremes of 'sentimental wishful thinking' (Paul N. Siegel) and 'reductive nihilistic rant' (Jan Kott) and pursues both neo-L.C. Knightsians



and neo-Bradleians with great effect, visiting all the main critical houses. This is a valuable summary, doing what *ShS* does so well. It emerges clearly that 'a crucial shift was taking place round about 1960, not only in the controversy as to whether the play is, or is not, a Christian tragedy, but also in critical assumptions and methods'. It is possible, however, to challenge Hibbard on his strong bias in favour of North American critics. I can readily think of half a dozen most important British items not considered, and a further dozen worthy of mention. To plead, as Hibbard does of his two scrappy lines on Emrys Jones, shortage of time, is ridiculous, when he has given 35 lines to Virgil Whitaker and Roy Battenhouse, both of them patently absurd and irrelevant.

Arthur F. Kinney has in 'Some Conjectures on the Composition of *King Lear*' a flamboyant title for an overblown and unconvincing addition of Lipsius to the long list of suggested sources; a pretentious piece of 'salmons in both' unworthy of this journal, and so American as to derive Arden editions from 'Cambridge, Mass.'. Gary Taylor, however, in 'The War in *King Lear*' is led in a lucid and valuable study of this much-neglected non-event straight to the Two-Text Theory. He shows, as he is bound to do, that both Q and F offer 'coherent but incompatible alternatives'. His analysis shows clearly the Folio changes towards narrative excitement and urgency: Edmund emerges more unexpectedly, the foreign nature of the army is played down, and, 'by removing even the ghost of a reason for Cordelia's defeat', Shakespeare asks the same question as Lear's agonised 'why?' and refuses to answer it.

Continuing the articles in *ShS*, James Black's '“King Lear”: Art Upside-Down' works from Nicholas Brooke's admirable formulation of the 'structural process' of the play being the breaking of all conventional structures, 'forcing the audience to face the play's events, and especially its ending "without any support from systems of moral or artistic belief at all"'. It is a world, says Black, 'where the king gives away his kingdom and becomes a subject, where parents become wards of their children, asses are borne on men's backs over the dirt, and one goes to supper in the morning and to bed at noon'. Disguise is removing clothes, the villains are handsome, many characters do identical things for opposite reasons (Edmund says 'Nothing, my lord'), and the man on the dangerous edge or verge is one of the great symbols of the play. Conventional expectations are all being overturned, even as Gloucester's most solemn moment contains comic risk. James Black is especially good on the mounting relief in Act V, so shattered by Cordelia's death. Derek Peat, following with '“And That's True Too”: “King Lear” and the Tension of Uncertainty', is too frequently given to fashionable bows towards not always sensible critics, but he illuminates moderately well how the quite opposite critical responses the play provokes are the result of 'the contrary possibilities it holds in unresolved opposition', focusing on Gloucester's fall from Dover Cliff, and the moments leading up to Lear's death. The trouble with over-copious use of other peoples' words is that the contrast can be unnerving: five lines of Samuel Johnson stand out rather strongly here.

Two of the *ShS* pieces relate *Lear* to a comedy: Stanley Wells' '“The Taming of the Shrew” and “King Lear”: a Structural Comparison' disconcerts with the remark 'Lear's problems are greater than Kate's', but tact is generally maintained, and it is good to see a fine Shakespearean mind given to this comedy. Wells is concerned with the mind-body relationship, and shows that



the 'taming' process brings Katherina to a full realisation of her potentialities as a woman rather than suffering a crushing brainwashing. The complex patterning of *King Lear* expands the concepts of body and mind and their interaction. (Frank McCombie's 'Medium and Message in "As You Like It" and "King Lear"' has been discussed under *As You Like It* above, p. 144).

Volume 31 of *SQ* opens at the highest level with Fredson Bowers on 'The Structure of *King Lear*'. He asks

If the structural difficulties rule out a climax in the division of the kingdom in Act 1, scene i, and the generally accepted turning point of the play does not involve a tragic error that brings on the retribution of the catastrophe, what can we make of the structure of *King Lear* and its tragic form?

The answer is worked out in lucid and compelling detail in one of the best things carried by *SQ* for many years. The argument is detailed, and, like the learning, carried lightly. (Why is it that younger American critics do not write like this?) What emerges is the inadequacy of trying to judge this play by the 'standard' structures elsewhere in Shakespeare: *King Lear* is unique. It is modified Greek in form. 'Shakespeare allows himself almost the full length of the play to work out the far-reaching and complex results of Lear's tragic decision' (to divide the kingdom). 'This searching and detailed analysis of error and consequence gives the play its extraordinary weight and density', says Bowers. The structure is essentially 'a fifth-act tragedy worked out in Renaissance five-act form'. These few lines of summary do no justice to the quality of this fine essay.

David Pirie in *CritQ* is not in this league (who is?). In 'Lear as King' he surveys recent critical positions, and presents in a dense reading an attempt to show that in *King Lear* we are offered 'an overall equivocation in two apparently different assertions being made through the story of one man'. These appear to be 'Lear's love is torn by death to reveal his need of Cordelia; his country is ripped open by anarchy to show its need of a king'. David Everett Blythe considers 'Lear's Soiled Horse', that is fed to cause highly aroused sexuality (*SQ*). James L. Jackson, also in *SQ*, glosses, with good evidence, 'these same crosses' of V.iii.279 as, in primary meaning, a fencing term. Horst Oppel in *N&Q* tackles the 'hey no nonny' crux in Poor Tom at III.iv.97, 'presumably the refrain of a song', as Muir notes. He points out that Coverdale, defending his translation of the Psalms, quotes a line 'hey nony, nony hey trolly, loly' as an example of 'naughty songs of fleshly love and wantonness'. Oppel develops the associations with the Psalms through Lear's remarks just before, concerning 'flesh', 'mercy', and 'punishment', suggesting that Lear regarded David as his Biblical counterpart, and that Edgar is conscious of the Psalmic undertone. Oppel elaborates 'this method of contrapuntal composition' showing the naturalness of Shakespeare's awareness of Coverdale's Psalms. (See also Nicholl in Section 5. d, Tragedies, above pp. 142).

### *Macbeth*

In *ELH* Harry Berger Jr works importantly on 'The Early Scenes of *Macbeth*: Preface to a New Interpretation'. This subtle essay analyses the pervasive

influence 'of the deep-structural tendencies affecting Scottish society' in which characters are self-deceived in idealising a benign society. There is something rotten in Scotland which generates 'tendencies towards instability, conflict, sedition and murder'. A very close reading indeed shows that through early speeches relating to Duncan, and images of blood, and milk, and conflict perpetuated, there is detectable a far more widespread tendency to rebellion and regicide, beyond the Macbeths, than has so far been recognised.

Last year I was rude about an article which went intensely into anatomical, especially gynaecological, speculation about Lady Macbeth. Here this year, with a little more likelihood, is an analysis of I.v.40-54, expounding at some length the biological component of Lady Macbeth's wish to be unsexed, and showing that, for example, 'compunctious visitings of nature' is menstrual. Jenijoy la Belle's ' "A Strange Infirmy": Lady Macbeth's Amenorrhea' (*SQ*) shows her asking for her menstrual cycle to cease, with significant, and here elaborated, effects.

Curiously, two articles deal with the Gowrie conspiracy in relation to this play. Stanley J. Kozikowski in *ShakS* writes 'The Gowrie Conspiracy against James VI: A New Source for Shakespeare's *Macbeth*', in which he speculates about the lost play on the matter which the King's company intended to present to court probably on 5 August 1604 after two Globe performances. He finds solutions to *Macbeth* allusions in a contemporary Scottish pamphlet; but though all this is interesting, it will not do for Mr Kozikowski to state: 'It was in this spirit of celebrating King James' divine rescue that Shakespeare undoubtedly fashioned the tenor of his royal play'. That word 'undoubtedly' represents an enviable certainty about Shakespeare's mind. Stephen Mullaney's 'Lying Like Truth: Riddle, Representation and Treason in Renaissance England' (*ELH*) starts from that assassination attempt, but then rapidly moves into an area of the greatest interest. In Gowrie's pocket, it is reported, was a bag of riddles. Mullaney links the language of treason and the fact of treason with a freshly-seen account of equivocation in *Macbeth*. From historical records, the place of riddles in rebellion, Puttenham's fear of 'amphibology' (stronger than our 'ambiguity'), Mullaney begins to develop a thesis relating stage-spectacle and scaffold and the two presented genealogies in the play, both James seen in the glass at the end of the show of kings and 'another genealogy . . . one heard rather than seen' in the uncomic puns ('breach' is a fresh suggestion) which haunt the play – i.e. the presence of treason. In *Expl* William R. Wray and Mary Rohrberger discuss ambiguity in 'the greatest is behind'.

### *Measure for Measure*

Fresh from other work of his, I came to Frank McCombie's 'Measure for Measure and the Epistle to the Romans' (*New Blackfriars*) with high expectations, and was disappointed. He offers a fresh look at the title, finding echoes of *Romans*, but he is irritatingly knowing, and far-fetched to boot: 'Shakespeare sees that Paul has, in this letter, made possible the God of Calvin . . .'. (See also Section 1. above, pp. 121).

### *The Merchant of Venice*

In *ELN* Denis R. Klinck analyses what is usually thought of as literal-

minded, Shylock's metaphor of natural fecundity, breeding, whereby he attempts to justify usury in terms of the metaphor of natural reproduction. He develops the etymology from biting or gnawing, and relates this to his desire for 'a pound of flesh', seeing that as the origin of many references to Shylock as a dog, and the frequent association of him with appetite. Jan Lawson Hinely in *SEL*, 'Bond Priorities in *The Merchant of Venice*', seeks a unifying common denominator for the problematic mix in the play, and finds it 'in its pervasive examination of bonds'. In *SQ* D.M. Cohen finds it 'a profoundly and crudely anti-Semitic play', arguing, in spite of the breadth of the spectrum of critical sympathies, from 'the fear and shame that Jewish viewers and readers have always felt from the moment of Shylock's entrance to his final exit'. There is much special pleading in this piece, and to attempt to relate modern German anti-semitism and Hitler is unwise. In spite of all Cohen says, Shylock's endowment with humanity in the end comes ringing through as a counter-subject: yet Cohen has to finish his piece with 'It is as though *The Merchant of Venice* is an anti-Semitic play written by an author who is not an anti-Semite – but an author who has been willing to use the cruel stereotypes of that ideology for mercenary and artistic purposes'. Few Shakespeareans, mercifully, of whatever kind, will agree with that remark. Camille Slight in *SQ* writes 'In Defence of Jessica: the Runaway Daughter in *The Merchant of Venice*', and tries to give her (neglected in the shadow of her father) 'a compensatory rehabilitation'. She shows the difficulties criticism has faced, and postulates a full reaction in tension between sympathy and disapproval, 'dramatizing the pain and loss inherent in change'. This is refreshing after Cohen's self-pity. In *YES* is 'Launcelot, Jacob and Esau: Old and New Law in *The Merchant of Venice*' by John Scott Colley, in which he elaborates on the figures in his title to show that Shakespeare 'confronts us with a deeply complex comic universe in which the moral choices, and heavenly commands, are troubling, ambiguous, and ultimately mysterious'.

### *A Midsummer Night's Dream*

Leonard Barkan's 'Diana and Actaeon: the Myth as Synthesis' (*ELR*) follows the Actaeon myth from Ovid, via Dante, Petrarch and others, to the point where all the significances 'cluster together in two Renaissance master-pieces': Titian's 'Diana Surprised by Actaeon', where carnal voyeurism is combined with Platonic contemplation, and *A Midsummer Night's Dream* 'in which the meeting of Bottom and Titania affirms that in the world of comedy forbidden visions need not always be forbidden'. This attractive essay has some stunning illustrations, and makes useful observations. As a pointer to dating the play, James Neil Brown in *N&Q* examines 'the very specific astronomical references', saying that in view of two moons, one in her prime on 11 June 1594, the other on 1 May 1595, it seems probable that Shakespeare designed the play to refer to both dates, making Spring 1595 the period of composition. In *Expl* Vincent F. Petronella explains that 'one set of comic metamorphoses has gone unnoticed'. Pyramus' father becomes a wall, Thisbe's mother becomes moonshine, and Thisbe's father a prologue. 'The Play as a whole moves toward the removal or altering of parental structures.'



*Much Ado About Nothing*

(See Wells in Section 2. above, pp. 124).

*Othello*

Jane Adamson's book *Othello as Tragedy: Some problems of judgment and feeling*<sup>34</sup> is an 'attempt to turn back to the play again' – as if no-one else did so – 'and ask *why* it has proved so hard for critics to reach even a rough general agreement about its basic tenor, about what we make of its hero, and about the kind, depth and scope of the demands it makes on us'. Quick to label others' arguments as 'absurd' or merely 'stuck' she begins depressingly by 'looking once again at the forty-year-old dispute between . . . "noble Othello" . . . and "Othello the egotist"'. Quite correct to point to the characters' confusions about themselves and everyone else, and using a good tactic in examining critics' warring views on the Othello of the last scene; making some helpful points, about the Venetians' attitudes to the Turks, but wrong about critical neglect of Desdemona, her two hundred pages of scene-by-scene commentary (with a sidestep in chapter three to consider Iago) are troubling. Almost every page contains a plethora of first-person pronouns, either singular ('I am suggesting . . .'), which, much repeated, gives an unfortunate air of superiority; or, worse, plural, in the modern American manner of pretending to share an extremely finely-tuned response, unattainable by common Shakespearean humanity without hours of careful massaging of the ego. The effect is always a put-down, and dishonest. 'But the very fact that we mentally make these qualifications is interesting', she says, for example. How can she know? On Iago: 'What I am trying to get at here is Iago's dramatic effect on *us*, what his life brings us to see . . . what we find most loathsome . . . our response is sufficiently modified . . . somehow, we feel . . . What hurts us most . . . and so makes us yearn . . .'. All these are from one fifteen-line paragraph, and must call for the retort, 'Speak for yourself', especially as what she says is not at all what I feel about Iago. The whole study is poised between three points: Ms Adamson's account of her interior life; other critics; and the play of *Othello*. The best of this book is the longest chapter, 'Self-charity and self-abnegation: the play's women in love'; disinfected of the plague of self-absorption it might have good things to say, especially about Desdemona's final words (though M.C. Bradbrook put it better, and briefer). Alike scornful of stage-production and the expressed responses of almost everyone else, from Bradley on, she has done little to advance my understanding of *Othello*.

A quite different Adamson, W.D., asks 'Unpinned or Undone? Desdemona's Critics and the Problem of Sexual Innocence' (*ShakS*), a long piece trenchantly considering the wide spectrum of critics' views about Desdemona's sexuality, all the way from the inevitable Christ-figure to a girl about whom Iago was right all along. W.D. Adamson concludes

Desdemona's blissful sexual unselfconsciousness, neither an ignorant nor a repressed state of mind, becomes the mark of her absolutely positive moral standing when contrasted with the sexually self-conscious, self-torturing and destructive personalities of her persecutors

34. *Othello as Tragedy: Some problems of judgment and feeling*, by Jane Adamson. CUP. pp. 301. hb £15, pb £4.95.



... The free and fruitful Desdemona suggests human nature before the birth of guilt; like an unfallen Eve she does not know sexual shame, though unlike her, Desdemona definitely does know sexual passion already and thus cannot 'fall'.

This is an essay we have long waited for; and it is modest in every sense, while showing great truth about the play. Ann Jennalie Cook also discusses Desdemona, presenting in a slight study 'a Desdemona whom one first doubts and eventually trusts' so that a congruent triangle is created with Othello and Iago, in 'The Design of Desdemona: Doubt Raised and Resolved' (*ShakS*). Edward A. Snow, by contrast, looks at 'Sexual Anxiety and the Male Order of Things in *Othello*' (*ELR*), seeing underlying guilt and disgust in Othello's sexuality, and further 'what erupts in Othello's jealousy is not primitive barbaric man but the voice of the father, Othello', murdering Desdemona to heal 'the breach her sexuality has made in his world', and acting 'not just for himself but for men in general'. Apart from hearing in the last six words of his title an unfortunate echo of Sears Roebuck, I must also say that a good approach has been taken far too far.

In *Expl*, Stanford S. Apseloff is most helpful about the lusciousness of locusts. There are two goes at a famous crux: Joan Ozark Holmer in *ShakS* has 'Othello's Threnos: "Arabian Trees" and "Indian" versus "Judean"'. She makes a good case for the myrrh tree, supporting 'Judean', illustrating for example from the frontispiece of the Geneva Bible and from a wealth of other supporting evidence, including the Ovidian tearful *Myrrha*. She is less convincing in her attempt to locate the 'base Judean', though her challenge to the modern misunderstanding of 'base' is important. Her development of her cause is valuable, however, again with support from the Geneva Bible. Unlike *Myrrha*'s tearful and prayerful repentance that proves 'medicinal' in her metamorphosis, Othello's 'melting mood' bears the consequences of Judas' woe and transforms him utterly. Naseeb Shaheen in *SQ* comes out also for 'Judean' on quite other grounds, noting Shakespeare deserting Cinthio at the point of the murder for Bandello, where Judas is prominent, the only apostle from the tribe of Judah. Arthur Sherbo in *SQ* discusses 'trash' and 'trace' for II.i.303, pointing to eighteenth-century definitions. Naseeb Shaheen corrects Thomas Carter's ascription of 'trifles light as air' to the Scottish Paraphrase xxvi, which was yet to be published (*N&Q*).

### *The Phoenix and Turtle*

In *ES*, Alur Janakiram sets out to show the relevance of Leone Ebreo's *Dialoghi d'Amore* to this poem: 'the paradoxical union of one-ness and the love-relation' in Ebreo are central in both, which have 'the association of perfect love with an "uncommon" or higher intuitive reason'. He concludes that 'the two ethical complexes, love and reason, are given parity', neither being 'elevated at the expense of the other'.

### *Richard III*

Harold F. Brooks adds to his clear and valuable exposition of the importance of a cluster of sources for Clarence's dream (*YW* 60.165) a long study of

the unhistorical amplifications of the women's scenes, showing the overriding importance of Seneca (*MLR*). In *Expl* Karl Weber sees Clarence's dream as containing symbolic relation to other elements in the play.

### *Romeo and Juliet*

American investigative journalism knows no bounds, and the fall-out from Watergate continues. Gerry Brenner, in 'Shakespeare's Politically Ambitious Friar' (*ShakS*) asks the question that has been unspoken in all our minds for so long – 'What had motivated the Capulets and the Montagues to feud in the first place?' By subjecting Friar Lawrence to fearless enquiry, Brenner finds a network, a positive web, of political motivations prompted by the Friar's 'self-aggrandizing ambitions'. The method used is to relate Lawrence, in a selective reading, to the pre-Romeo history plays, to *A Midsummer Night's Dream*, and even to 'the more mature tragedies that follow'. He concludes, as the TV credits roll, 'To fail to see Shakespeare attending to subtle power politics in this early tragedy underestimates his genius and ignores one of his most pervasive concerns'. And now we return you to Saffron Walden: J.J.M. Tobin finds convincing parallels in vocabulary between Nashe's *Have with you* ... (1596) and this play (*N&Q*).

### *Sir Thomas More*

Properly, this should be the last time this play appears in this section of *YW*, as Carol Chillington has shown, with very strong and well-presented arguments, that it is 'Henslowe's, not Shakespeare's, *Book of Sir Thomas More*' (*ELR*). She uses Philip Henslowe's theatrical account book, 'his so-called Diary', to show that five of the six collaborators were connected to Henslowe, and to outline the conditions under which they worked. From her analysis it does indeed appear that Shakespeare could not have been involved in *Sir Thomas More*. 'The sixth playwright may have been John Webster.' She writes, 'Dramatic collaboration, far from producing hack-work, in this case was a careful business'. Her conclusions may well not go unchallenged, but she has made an important piece of research and observation. The implications, not least for all those scholarly constructions on 'Shakespeare's hand' (and the British Museum's sale of facsimile postcards) are vast indeed. In *ShakS* Charles R. Forker and Joseph Candido find 'Wit, Wisdom, and Theatricality in *The Book of Sir Thomas More*', making very high claims for it, and making much of *Lusty Juventus*.

### *Sonnets*

A pair of short articles appear in a journal called *The Upstart Crow* from Martin, Tennessee. James A. Devereux argues well for the presence of the notion of participation, for example in Sonnet 37, showing the Platonic origins and theological development of the idea, evoking 'one mystery – the many and the One – in order to account for another – the poet and the friend'. A response to this comes from Charles R. Forker, who appreciates Devereux's argument but suggests the inadequacy of the formulation: 'participation ... involves immersion in a person or experience that is particular, concrete, and for the

most part unplatonicly limited by the boundaries of the phenomenal universe'. In *Expl* Barbara Estermann comments briefly on Sonnet 73: and L.S. Gurney refers the opening of Sonnet 82 to the publication of *Venus and Adonis*, unconvincingly. In the same place, C.R.B. Combellack rhapsodises in half a page on possible, including horsy, meanings of 'the bay where all men ride' of Sonnet 137. The last sentence is: 'A woman sharing brownness with a bay horse would probably be not a Dark Lady but a fair-skinned blue-eyed Irish type with chestnut hair'. How very odd! In *ELH* Edward A. Snow has 'Loves of Comfort and Despair: a Reading of Shakespeare's Sonnet 138', where he notes the difference between 1599 and 1609, and finds the transition closely paralleled in that between 'the repressive, claustrophobic atmosphere of *Othello*' and 'the lucid, accommodating, fully manifest space of *Antony and Cleopatra*'. Snow's reading of the Sonnet is detailed and positive: he finds it takes its place in the sequence as the 'realistic' opposite of the high-minded Sonnet 116, 'but in doing so it brings down a subtle realignment of values', setting 'an idealism of its own, sustaining, a realized affirmation'. 'Sonnet 138 "admitting" everything, settles into a relationship that really does "bear it out".'

*The Taming of the Shrew*

(See Wells under *King Lear* above, p. 150).

*The Tempest*

Paul A. Cantor writes in *SQ* 'Shakespeare's *Tempest*: The Wise Man as Hero', showing how unusual a hero Prospero is, and how lacking in sustained dramatic tension so much of the plot: 'Whenever a decisive event is about to take place, something happens to forestall it'. And characteristically, Prospero's first words are 'Be collected'. He concludes: 'The secret of his achievement lies in his assigning to his philosophical hero something analogous to the role of the playwright within the play'. In *ELWIU* David M. Bergeron writes a brief but ponderous analysis of how the storm in this play differs from others in others. Here he says 'it is more realistic, and has purpose, stirs wonder, and causes the victims to endure the pain of separation'. Patricia Gartenberg in *N&Q*, by contrast, really does illuminate: she shows how the names at II.ii.46-7 (Moll, Meg, Marian, Margery, Kate) were both recognisable and celebrated. 'Roaring drunk in a roaring storm, Stephano is singing of some of the most famous Roaring Girls of Shakespeare's time' - Moll Cutpurse, Long Meg of Westminster, Marian Ambee - 'roisterers of good size who wore men's clothes and swaggered about town, fighting, cursing and smoking'. They were celebrated in popular literature accessible to Shakespeare, including contemporary plays.

An important, but so far flawed, essay from John B. Bender, 'The Day of *The Tempest*' (*ELH*), needs much more work on it. He asks what the play looks like when we consider that it was performed at court on All Saints Day. The idea is a good one. Bender works from some notion of seasonal customs (and he is right to note that Barber omits Hallowmass), and from the scripture readings for the season, with an attempt at some subtlety of reading. Sadly, it misfires; there are too many conjectures altogether, both stated and unstated

('must have' soon becomes 'did'), and the whole is in a quite inadequately developed relation to the play. Not only more work but a little more tact is needed.

### *Timon of Athens*

Clifford Davidson in *HLQ* on 'The Iconography of False Friendship' argues that 'the emblematic nature of Shakespeare's art can very properly be studied through the iconography of false friendship'. Iconographical analysis shows how the play 'revolves around visual tableaux which illuminate the classical understanding of friendship' and 'the major character himself must be seen as a highly significant icon of failed friendship'. Davidson works from Lucian and makes good emblematic points about magnanimity, 'glass-fac'd' flatterers, dogs, but above all friendship and the following misanthropy which 'involves a whole series of disturbing inversions: love to hate, excess to defect, life to death'. In *SQ* Robert S. Miola suggests that Shakespeare's Athens is truly Athenian, a city of licence and disorder, noted for indulgence and riotous feasting, of moral and political corruption, and capable of unjust banishments.

### *Troilus and Cressida*

Douglas Cole writes well on 'Myth and Anti-Myth: the Case of *Troilus and Cressida*' in *SQ*. 'Figures and events from myth and legend are set forth in a context which distorts whatever values they may have traditionally embodied, revealing instead a far more cynical network of base or deluded behaviour.' This is done by a method different from travesty, parody, and Jonsonian comical satire, a paradoxical combination of inflation and deflation. In *ShakS* M.M. Burns sees 'The Worst of Both Worlds', arguing that 'the image of humanity . . . finally disintegrates, like the action of the play . . . In the patterns of aggression which schematize this play, men are turned into objects of fear, to be cut apart physically, and women are turned into objects of scorn, to be cut apart figuratively'. Jonathan Dollimore (*E&S*) links Marston's 'Antonio' plays and *Troilus and Cressida* as 'the Birth of a Radical Drama'. An exploration of *Antonio's Revenge* leads to a demonstration of the extent to which Shakespeare's play 'shares these radical attitudes to identity, revenge and providence, and articulates them through a similar dramatic structure'.

### *Twelfth Night*

J.M. Gregson's *Shakespeare: Twelfth Night*<sup>35</sup> in the *Studies in English Literature* series is more attractively produced than some recent volumes: nevertheless, at forty-nine pages of text it is brief. Gregson is sound, and quotes most of the right authorities, especially in the early sections, which are not particularly inspiring, though the five pages on the play on stage have some breadth and are suggestive, pointing outside to *Hamlet* and even to *Lear*, and inside to the double time-scheme. The commentary will be found useful; and it does, in spite of brevity, contain some excellent insights. The closing section is on

35. *Shakespeare: Twelfth Night*, by J.M. Gregson. Arnold. pp. 62. pb £1.65.



Malvolio, Viola and Feste. In *N&Q* Prem Nath locates this play as the source for Johnson's opinion of Fielding as 'a barren rascal'.

### *Two Noble Kinsmen*

Robert K. Turner Jr suggests that the dramatist at IV.ii.103–6, describing the second prince as 'hard-haired and curled', had compounded the misreading in the 1602 Speght Chaucer of the 1598 edition.

### *Venus and Adonis*

James J. Yock in 'The Eye of Venus: Shakespeare's Erotic Landscape' offers a reading of the visual as a unifying factor, via Italian analogues (*SEL*). Lennet J. Daigle in *ShakS* in 'Some Traditional Contexts' suggests 'the poem demands a combination of allegory and characterization'. Neither her approach nor her conclusion is particularly new.

### *The Winter's Tale*

Roy Battenhouse continues to astound. He calls his piece 'Theme and Structure in *The Winter's Tale*' (*ShS*) and builds vast edifices of the wildest conjecture by means of apparently uncontrolled symbol-association. Not everyone, for example, will agree that 'Shakespeare approached the task of plot construction with an analogical imagination' just because Battenhouse says so. Doubts begin at once, and then clamour. Where does Battenhouse find an Autolycus who is 'the wanderer by moonlight'? The answer – in his previous sentence: 'In etymology his name means "very wolf"'. So this moonlight-wandering Autolycus then 'has obvious points of analogy with a Leontes who wanders into communicating with dreams', and so on and so on and so on over sixteen double-column pages in, of all places, *Shakespeare Survey*. The method – familiar, pure Battenhouse – yields truly amazing results, presented as always with an innocent tone and a total lack of discretion. The ballads Autolycus hawks become all sorts of things: 'The two maids wooing a man', he suggests, relates to 'the parallel attempt of Leontes as a vagabond lover to brush off Paulina and Hermione'. And sixteen pages of it! I dread to think what was rejected to make room for such stuff.

This play does badly this year. Charles Frey's short book<sup>36</sup> promises more than it gives. 'My main purpose here is to make more accessible for readers and spectators . . . its artful life, its vital grandeur, its plain humanity, its lasting countenance of affection'. Such a longer study, he says 'may help us to become more responsive to its vastness'. Frey is both vague and over-solemn. He intends to heighten perceptions before, or after, performance, which sounds like a manual for the bedroom. A highly-selective stage-history from Forman to 1969, and a survey-course account of Shakespeare in all his comedies, lead to comment on some roughly contemporary pastoral moments. The book concludes with a commentary on an ideal production of the first scenes, full of

36. *Shakespeare's Vast Romance: A Study of 'The Winter's Tale'*, by Charles Frey. UMiss. pp. 174. £9.60.

unacceptable unconscious assumptions, before settling down to a straight analysis of the play as it progresses, 'attending, primarily, to larger clusters of scenic rhythms, features of style, patterns of actions and the like that mark out the distinctive orchestration, metabolism, or drive'. He makes some useful remarks on structure.

# English Drama 1550–1660, Excluding Shakespeare

E.D. YEATS

## 1. General

The most important piece appeared under a forty-five-year-old title. The new final chapter of M.C. Bradbrook's *Themes and Conventions of Elizabethan Tragedy*<sup>1</sup> tracks the course of development of English tragic drama from Marlowe to Ford, explicating the complex process of its formation (e.g., 'The Choristers' theatre, reviving at the turn of the century, developed a critical perspective, whose interaction with the more robust style of the men's theatre led to the great tragedies of Shakespeare's maturity'). The chapter has as its motif the concept of tragic identity as a structure of 'integrity in the midst of self-contradiction' and as the resonance of an 'unsounded self'. This criterion yields stable discriminations: after the first years of James's reign, 'the mirror relation between the world of the play and the audience's world, its refraction into some kind of play-within-the-play had been imperilled' by censorship, with debilitating effects; the Court Masque 'reduced the scope and majesty of the public scene'; the smaller 'private' theatres 'encouraged a more intimate and domestic treatment of affairs of state'. We may think that this last item defines, indirectly, an important limitation of Webster, but Professor Bradbrook would not agree. Ford is vindicated, as he must be, on another basis: 'he was, in social terms, writing for another medium.' He offers 'the opposite of Fletcher's "ham"' ('opportunities for actors to display the passions without giving any living or immediate core of energy'). But Professor Bradbrook allows too much to one Fordian hero's plea of 'Fate' ('It is the god within'). These tragedies that unwaveringly hold their substance at a remove, are properly agnostic, and Ford's achievement is, to a more than usual extent, an achievement in spite of limitation.

A history and a work of reference are to be noticed in succession. The last third of the period 1500–76 covered by Volume II of *The 'Revels' History of Drama in English*<sup>2</sup> falls within the scope of this chapter. In a section on the technique of play presentation, Richard Southern presents evidence of the use of a stage after 1550, and in the longest section, a critical survey by Lois Potter,

1. *Themes and Conventions of Elizabethan Tragedy*, by M.C. Bradbrook, second edition. CUP. pp.viii+270. hb £17.50, pb £5.50.
2. *The 'Revels' History of Drama in English*, Vol. II, 1500–1576, by Norman Sanders, Richard Southern, T.W. Craik and Lois Potter. Methuen. pp.xxxviii+290; 18 illustrations. £22.

much more space is given to plays after this date than to works of the preceding fifty years. The Macmillan Press's reference series, Great Writers Student Library, now includes *Renaissance Drama*<sup>3</sup>. After a general essay by Derek Traversi and a select reading list, there are, in alphabetical order, individual entries for the dramatists, each consisting of biographical notes, a list of the writer's published books, a short list of secondary works and a brief critical essay. The general reading list, which includes one title of 1978, can be faulted, even as a brief selection, for a number of omissions: Waith, *The Herculean Hero* (1962); Bentley, *The Profession of Dramatist in Shakespeare's Time* (1971); the two later Nebraska bibliographies, *The New Intellectuals* (1977) and *The Later Jacobean and Caroline Dramatists* (1978), edited by Logan and Smith; Shapiro, *Children of the Revels* (1977); and Hunter, *Dramatic Identities and Cultural Tradition* (1978).

Some books and essays concerned with principles or ambitious of theory are to be considered next. In 'The Morality of Elizabethan Drama: Some Footnotes to Plato'<sup>4</sup> Harriett Hawkins opposes the wholesale assimilation of Elizabethan and Jacobean plays with the morality drama, and substitutes for the dogmatic absoluteness of this approach a common-sense realism ('To examine how . . . Marlowe manages to sum up so much about so many mighty conquerors . . . might bring us closer to understanding the dramatic, psychological, political, and historical importance of what Tamburlaine represents') and an inclusive affectivism ('Is it not possible that when they move us to feel magnanimously, to imagine intensely and comprehensively, to experience all the pains and pleasures of our species, and to think with understanding about things as they really are, the greatest Elizabethan poets . . . perform their most significant and enduring acts of moral instruction?'). The theoretical critique of this essay's doubly relativistic position can be found in Hegel's Introduction to his *Aesthetics*: 'This arousing of all feelings in us, this drawing of the heart through all the circumstances of life . . . is regarded . . . as the proper and supreme power of art. But now since, on this view, art is supposed to have the vocation of imposing on the heart and the imagination good and bad alike, . . . art is given a purely formal task; and without any explicitly fixed aim would thus provide only the empty form for every possible kind of content and worth'.

In 'The Articulation of the Ego in the English Renaissance'<sup>5</sup>, William Kerrigan deploys a novel method, evolved from the psychoanalysis of Lacan, in giving a conservative account of literary creativity in the English Renaissance: 'ideals of coordination and compendiousness form an unbroken line of purpose between the creation of the ego and the ego of creation'. Others may adduce as contrary instances that Marlowe's verbal universe has the density of self-aware finitude, and that the illusion of dramaturgic completeness in the ending of *Hamlet* is strictly tragic. Still, Dr Kerrigan's powerfully suggestive essay constitutes an unintended testimony that modern scholarship too has that capacity which he demonstrates for the Renaissance, to achieve variety in the restatement of orthodoxy.

3. *Renaissance Drama*, intro. by Derek Traversi. Great Writers Student Library, ed. by James Vinson. Macmillan. pp. vi+122. hb £7.95, pb £2.95.
4. In *English Renaissance Studies Presented to Dame Helen Gardner*, ed. by John Carey. OUP. pp.viii+304. £15.
5. In *The Literary Freud: Mechanisms of Defense and the Poetic Will*, ed. by Joseph H. Smith. Psychiatry and the Humanities, Vol.4. Yale. pp. xx+390. £21.



From the same publisher and the same intellectual quarter comes an opposite argument, based on tragedy. Timothy J. Reiss<sup>6</sup> proposes that tragedy

'is a discursive type that performs a specific role . . . at certain moments of seemingly abrupt epistemic change and has done so at two such "moments" especially: the fifth century in Athens and the sixteenth and seventeenth centuries in Europe . . . Tragedy appears ultimately as the discourse that grasps and encloses a certain "absence of significance" that may well be common to all discursive acts at the "inception" of the discourse making such acts possible, and that renders *impossible*, before such particular ordering, the meaningfulness of any such discourse . . . This absence of significance, this impossibility of attaining to meaning in discourse, is rendered, at least in the Renaissance, as what we call the tragic.'

The failure of the hero, in these terms 'the principal speaker', is 'that discourse cannot be translated into action, that no socialized meaning can be given to an individual's utterance. The speaker is sealed into his language in spite of all efforts to break the seal – and the sealing occurs to a considerable degree just *because of* those efforts. It is the search to express a general and ordered meaning that is itself abortive.' Professor Reiss's formulations have an evident and profound bearing on two Renaissance tragedies that he does not mention, *The Spanish Tragedy* and *Titus Andronicus*, the former straining language to the point of breakdown and the latter making of it a relatively closed system. He discusses two plays that are within the scope of this chapter, *Tamburlaine* and *Doctor Faustus* (in addition to works by Buchanan, Jodelle, Garnier, Shakespeare, Dryden and Racine).

'The motif of discourse as power and its accompaniment of the progress of Tamburlaine's increasing might runs parallel with the slow filling out of a metaphor that, by the end of 2 *Tamburlaine*, will have become all-important . . . A discourse that sought to be all-powerful is shown flawed by a metaphor that grew, as though accidentally, along with it: and that metaphor eventually revealed an essential disparity between the world and controlling utterance.'

The metaphor that Professor Reiss so construes is that of Tamburlaine as Phaethon, and his construction of it, consistently with his thesis, regards only its negative significance. But in the power of poetry to make experience actual in language Marlowe found a counterpoise to orthodoxy. At the end of 1 *Tamburlaine* Zenocrate's *de casibus* theme is answered by the hero's mythopoeic vaunt, and Faustus's celebration of the beauty of Helen is set against the morality of the Old Man. These dramatic ambivalences, which correspond to the Phaethon type, acknowledge the limits of discourse but locate them, organically, in its finite duration. Whoever composed the last words of the 1604 quarto of *Doctor Faustus* seems to have understood this: '*Terminat hora diem; terminat Author opus.*' Professor Reiss's very important argument needs to be qualified in respect of Marlowe's kind of tragedy, which as surely 'grasps and encloses' a presence as an 'absence of significance'.

6. *Tragedy and Truth: Studies in the Development of a Renaissance and Neoclassical Discourse*, by Timothy J. Reiss. Yale. pp. x+334. £19.30.

Charles A. Hallett and Elaine S. Hallett<sup>7</sup> attempt an anatomy of revenge tragedy. They approach the sub-genre as a determinate form, neither a text-book of social ethics nor a playground of literary influences, and they try to find a basis for its conventional motifs – the ghost, the madness, the delay, the play-within-a-play, the multiple murders and the avenger's death. The aim of the book, *The Revenger's Madness*, is sufficiently true to enable its authors to identify some irreducible features of their subject: 'Revenge is itself an act of excess'; 'each play is structured to reveal that the disorder is social and not individual.' But the book proves to be deficient in reasons. On the same page (126) we read: 'As a member of the audience, one says, "I know exactly how he feels; I have tasted the hunger for revenge myself . . ."'; and also: 'in the revenge tragedies we are never invited to identify or empathize with the protagonist.' The basis proposed for revenge tragedy is that it conveys 'an archetypal experience': the dramatist, 'part consciously and part subconsciously, recognized the primordial significance of the pattern of the revenger's actions'; on top of that, the dramatist 'has a personal vision which he wishes to express'. The social theory advanced is fanciful:

'Since the symbolism of the civilization we call the Middle Ages had located the society spiritually over an archetype by developing its structure out of the mythic unconscious of its citizens, the resulting cultural myth opened toward the ground of being by symbolically enacting the ground of being. Within such a context the citizen could rely on the value structure that surrounded him to solve his day-to-day problems as well as his metaphysical problems.'

As 'a myth of the civilizational crisis of the Elizabethan Age', the revenge play imparted 'tragic knowledge' to the audience: so *The Spanish Tragedy* manifests 'simply another inexplicable mystery in a world that is, to human reason, essentially and ineradicably incomprehensible'.

Two articles, to be noticed next, are less baffled in their attention to degrees of knowledge in English drama of this period. In 'Volpone and the Triumph of Truth: Some Antecedents and Analogues of the Main Plot in *Volpone*' (*SP*), Ronald Broude justifies the integrity of the fifth act, and places the play within 'the Triumph-of-Truth tradition'. This stemmed from a corpus of mid-sixteenth-century moralities like *Respublica* ('time trieth all and tyme bringeth truth to lyght'), and persisted in a number of late sixteenth-century and early seventeenth-century tragedies in addition to *Volpone*'s closest analogue, *The Jew of Malta*. Incorporating the Psalmist's principle, 'the wicked is snared in the work of his own hands', *The Spanish Tragedy*, *Hamlet*, *The Revenger's Tragedy* and *The Atheist's Tragedy*, among other plays, evolved a dramaturgy 'uniquely suited to emphasizing the limitations of human reason . . . The plots of these plays consist of lengthy segments of action within which incidents grow out of each other in accordance with a rigorous logic of cause and effect. These segments, however, are joined to each other by seemingly fortuitous turns of events in which we are invited to see the operation of Providence'. In Thomas G. Pavel's 'Narrative Domains' (*PoT*) a cascade of definitions carries along the theory that the narrative structure of an English Renaissance drama

7. *The Revenger's Madness: A Study of Revenge Tragedy Motif*, by Charles A. Hallett and Elaine S. Hallett. UNeb. pp. xii+349. £21.50.

divides into a multiplicity of discrete 'domains', as when it is 'epistemically partitioned' according to the different lots of information possessed by the various characters and in different degrees shared with the audience, or, most interestingly, according to the relative fluency or scarcity of information in different parts of the play. This essay in semiotics bears usefully on what another and still efficacious critical idiom would describe as the hybrid constitution (drama both of consciousness and of intrigue) of English tragedy of this great period.

This section concludes with some miscellaneous items. The first chapter of David Leverenz's socio-Freudian interpretation of Puritan literature<sup>8</sup> regards the sermon and the stage play, 'the two major forms of popular discourse' from 1590 to 1640, as 'inverse models of each other'. The theatre tendered 'visions of mixture, flexibility and limitation' ('flexanimous enticements', in Prynne's responsive denunciation), which threatened the Puritan fantasy of authority. Useful for reference is Lucy de Bruyn's documentation of *Woman and the Devil in sixteenth-century literature*<sup>9</sup>, including the good woman and her anti-types, wanton, witch and shrew. However, to see Helen in *Doctor Faustus* as 'the woman in league with the Devil, working for man's damnation' is to opt for literalism and fail at that level. Orest Ranum's historical article, 'The French Ritual of Tyrannicide in the Late Sixteenth Century' (*SCJ*), indirectly provides a context for the ambivalent presentation of tyrannicide, and for the accompanying acts of dismemberment by the populace, in English tragedy. In 'Distributive-statistical techniques in linguistic and literary research'<sup>10</sup>, Wolf Moskovich and Ruth Caplan summarise some results of the application of such analysis in the USSR during the last twenty years. Though the value of this method is primarily for semantics and stylistics, it has some interest for literary criticism. For example, A. Ja. Shaikevich has discovered five 'relatively isolated groups' of words in English writings, including plays, of 1560–1640: groups that are respectively, if not altogether satisfactorily, classified as 'expository', 'lyrical', 'elevated', 'civil' and 'elegiac'. On the subject of '“A Curious Typesetting Characteristic” in Some Elizabethan Quartos' (*Lib*), Macd. P. Jackson reports that the unligatured combination 'fsi' is fairly common in Elizabethan printing, including play quartos, and concludes that use or avoidance of the triple ligature 'ffi' may afford serviceable bibliographical evidence.

## 2. Theatre history

The Seventh International Conference on Elizabethan Theatre, held in 1977, was saddened by the death of Clifford Leech. The conference papers were edited by G.R. Hibbard and published in Canada in 1980<sup>11</sup>. Speaking of

8. *The Language of Puritan Feeling*, by David Leverenz. Rutgers. pp. xii+346. \$22.

9. *Woman and the Devil in sixteenth-century literature*, by Lucy de Bruyn. Compton, 1979. pp. xli + 180. £9.95.

10. In *Advances in Computer-Aided Literary and Linguistic Research*, ed. by D.E. Ager, F.E. Knowles and Joan Smith. AMLC for the Department of Modern Languages, UAB, 1979. pp. xii + 327. £10.

11. *The Elizabethan Theatre VII*, ed. by G.R. Hibbard. Macmillan, 1981. pp. xii+204. £15.



the project, *Records of Early English Drama*, 'to locate, transcribe, and publish systematically all surviving external evidence of dramatic, ceremonial and minstrel activity in Great Britain before 1642', David Galloway estimated that only about ten per cent of provincial dramatic records were readily available in print. There was no definite record of the plays of any professional London dramatist having been performed publicly in the provinces before 1642. The earliest known indoor theatre built in the provinces was the privately-owned playhouse in Wine Street, Bristol. The text of a pageant presented in 1556 by the Waytes of Norwich preceded by five years the earliest extant text of a London Lord Mayor's Show. Professor Galloway transcribes the court record of an affray at a performance by the Queen's Men in the yard of a Norwich inn in 1583.

In 'A Moorish Playing Company in Elizabethan England' (*N&Q*), J.D. Alsop suggests that notices of Turkish acrobats appearing with the Queen's Men in 1589-90 refer to a company licensed to visit Elizabeth I by the Viceroy of Algiers. In *ThR* Karl P. Wentersdorf maintains that the Queen's Men had an opportunity to perform in front of James VI in 1589, shortly before he sailed to collect his Danish bride. The same writer, again in *ThR*, reviews the evidence and arguments about the Pembroke company that appeared in London at the end of 1592, and tends to the view that it 'consisted of a well-established group of players, known up to that time as the Queen's Men and led by the Dutton brothers. They comprised, in addition . . ., Richard Burbage, William Shakespeare, Gabriel Spencer, Robert Shaw, William Bird, Humphrey Jeffes, and possibly the latter's brother Anthony'.

Richard Hosley<sup>11</sup> completes his reconstruction of the first Fortune playhouse, discussing the staircases, the galleries, seating and sightlines, the stage, the tiring-house, the design of the tiring-house facade, and the stage superstructure. Reavley Gair<sup>11</sup> believes that, having built up something of a 'club' audience after their revival in 1599, the Paul's Boys attempted, with success, to appeal to local residents. 'The Paul's audience between c.1602 and 1606 appears to have been made up of a sprinkling of gentlemen and clerics, a larger fraction of local householders, tradesmen, businessmen of some affluence and an unknown number of more casual spectators from further afield . . . By 1606 there is little or nothing to distinguish a Paul's play from one at the Globe or the Blackfriars.' In a separate article in *N&Q* examining the documents of appointment of the Master of Choristers at Paul's, Reavley Gair speculates whether Thomas Gyles disposed of some of his boys by forming a touring company after the theatre closure of 1590-1. Mary Elizabeth Smith (*N&Q*) sifts the biographical records of Nathaniel Giles, Master of the Children of St George's Chapel, Windsor, from 1585, and of the Chapel Royal from 1597, in both cases till his death in 1634.

John H. Astington<sup>11</sup> argues that, in the alterations to the Royal Cockpit in 1629-30, Inigo Jones 'not only built his classical theatre within an unaltered Tudor building but also preserved and formalized the arrangement of stage, tiring house, and auditorium practices which had been prevalent in temporary staging before 1629 . . . The Cockpit drawings are valuable not only as the record of a particular theatre but also a detailed guide to a much older building, and to the staging of plays at the Jacobean court'. D.F. Rowan<sup>11</sup> returns to the drawings, at Worcester College, Oxford, of Jones's Theatre Project. 'The elevations on the right hand side of the sheet are almost identical copies of



Palladio's alternate designs for the completion of the Scene-Front of the Teatro Olimpico' in Vicenza. 'The central and salient feature of the elevation on the left-hand side of the sheet is Jones' attempt to invest an "Arco Scenico" with the architectural authority of a triumphal arch . . .' Professor Rowan remains unconvinced by 'the arguments of recent scholars that the dead hand of Vitruvius encompassed, or at least touched, the Theatre, the Globe and the Fortune . . . I find no English classical context, other than the limited context created by Jones himself'.

In *ELN* Robert E. Stillman gives the text and context of a note by Harley Granville-Barker, inscribing a copy of his 1938 Presidential address to the English Association 'For Alfred Harbage', in return for an off-print of the latter's 'Elizabethan Acting', *PMLA* 54 (1939). In the note Granville-Barker questions Harbage's categories of contrasted 'formal' and 'natural' acting styles, and in particular his wholesale classification of modern acting from Irving to Nugent Monck as 'natural'. Instead Granville-Barker suggests that 'the main division might be found in emphasis in speech as against emphasis in action, i.e. "business" '.

### 3. Elizabethan

In *ELN* Jack O'Keefe cites a number of cases where Jasper Heywood, in translating Seneca's *Troas*, *Thyestes* and *Hercules Furens*, appears to have introduced new words or senses into the language. J.W. Binns enables us to see that Thomas Watson's version of Sophocles' *Antigone* was rather unusual among 'Latin Translations from Greek in the English Renaissance' (*HumLov*, 1978), in its literary, as distinct both from pedagogic and Christian, inspiration. The empty box at the hanging of Pedringano in *The Spanish Tragedy* is one of the most interesting pieces of stage business in Elizabethan tragedy: in *JMRS* Barbara J. Baines discusses it as 'the unifying symbol of the ontological and epistemological concerns of the play', and suggests that it derives from the Sileni figures mentioned by Alcibiades in Plato's *Symposium* and repeatedly used by Erasmus as images of disparity between appearance and reality. Rabelais described the Sileni as boxes.

Philip K. Wion in *CLQ* analyses Oedipal wishes and fears in *Doctor Faustus*. Constance Brown Kuriyama<sup>12</sup> find homosexuality in Marlowe's plays: that talk of lancing throats in *Tamburlaine*, which for Professor Reiss (above) expressed the imperative of 'speak or risk being spoken to', is interpreted by Dr Kuriyama in terms of 'devour or be devoured'. She relates an ambivalence in the presentation of *Tamburlaine* to Marlowe's problem of identity:

'Thus far we have considered only *Tamburlaine*'s positive value to Marlowe, his attractions as a successful rebel, an extraordinarily potent superman exempt from castration . . . Such a hero would perform many psychic services for a homosexual who feared or wished to deny a passive feminine identification, but all of these positive qualities depend on the identification of *Tamburlaine* with the son. Insofar as he is presented as being unattractive, we might therefore suspect that to a

12. *Hammer or Anvil: Psychological Patterns in Christopher Marlowe's Plays*, by Constance Brown Kuriyama. Rutgers. pp. xvi+240. \$21.

degree he has become associated with the more powerful, threatening father.'

But the psychological interest that *Tamburlaine* offers does not submit to these simple categories. Dr Kuriyama observes a dichotomy in the play: 'One is in general either kingly, strong, intelligent, masculine, and warlike or one is slavish, weak, stupid, feminine, and amorous'; and she draws attention to the effeminacy of Mycetes. In one respect, however, Mycetes is an inept image of Tamburlaine. The former's 'dainty show' of death constitutes a travesty of the latter's infidel sacrament. And power in this play can embody itself fully only in love, 'power attractive', and as loveliness.

Though he does not refer to *Tamburlaine*, Timothy J. Lukes's argument (*SCJ*) that for Machiavelli fortune is insurmountable, 'not because of intransigent character flaws in all human subjects but because of the natural finiteness of those subjects', has an important bearing on the basis of tragedy in this play. From the standpoint of Kierkegaard's treatment of the notion of patience, D.Z. Phillips in *YR* examines the lack of patience shown by Marlowe's and Goethe's Fausts. 'When remorse awakens concern, whether it be in the youth or the old man, it awakens it always at the eleventh hour . . . He who repents at any other hour of the day repents in the temporal sense' (Kierkegaard). But even at the end Faustus's understanding remains within the temporal. 'It was not until the late fifteenth and early sixteenth centuries that the landscape of hell and the nature of damnation began to shift to a realm of primarily spiritual isolation, to the *poena damni*', writes William C. Creasy in *Comitatus*: he goes on to correlate the treatment of hell in Calvin's *Institutes* with that in *Doctor Faustus*; however, 'in the sixteenth century we are not witnessing a change in concept, but a change in emphasis within the concept'.

Sara Munson Deats (*TSLL*) examines the functions of mythological allusion in *Edward II*: 'to modulate theme' (at least half of the many allusions are to myths traditionally associated with cosmic, political or sexual disorder); 'to foreshadow action' (notably, the Actaeon-Dian and the Circe-Scylla evocations in Act I respectively adumbrate the careers of Edward and Isabella); 'and to manipulate audience response toward the central characters'. On this last head the writer directs attention to 'not only the allusion's traditional connotations but also its function in its specific dramatic context'. For example, Mortimer Senior's hostile recollection, '*Quam male conveniunt*', of Jove's taurine love of Europa, effects an ambivalent valuation of Edward's passion as at once bestial and godlike. Roma Gill in 'Mortimer's Men' (*N&Q*) would emend the same speaker's 'Wilshire' (I.i.127) to 'Welshrye', referring to the historical Mortimer Senior's government of Wales.

Patricia Binnie has edited *The Old Wives Tale* for the Revels Plays<sup>13</sup>. Her introduction presents the evidence and admits uncertainty on the questions of authorship, precise date, occasion, the exact nature of the printer's copy for the 1595 quarto, and whether this represents a cut version of the play. Professor Binnie's critical judgement is that '*The Old Wives Tale*, while being lyrical, spectacular, and romantic, at the same time encourages its audience to distance itself from complete identification with and involvement in these

13. *The Old Wives Tale*, by George Peele, ed. by Patricia Binnie. The Revels Plays. ManU; JHU. pp.xii+95. £11.50.

aspects, and to enter the world of Madge's old tale sympathetically, but also from a perspective of wit and intellectual understanding'. William D. Wolf (*JPC*) looks at Anthony Munday's *The Downfall of Robert, Earl of Huntington* as popular art: 'Munday feels very close to his audience'. In his use of visual effects there is a continuity with greater plays and the 'high art' of the period. Philip J. Ayres (*ELN*) interprets Meres's description of Munday, 'our best plotter', as an ironic reference to his activities as an informer against Catholics.

Cyrus Hoy<sup>11</sup> examines the use of 'masque-like elements' in the inductions, staged *entr'actes* and dramatic epilogues of the murder plays, *Two Lamentable Tragedies* and *A Warning for Fair Women*. However, to say that either of these plays 'is an example of the effort that is going forth in the closing decades of the sixteenth century to embellish the form of tragedy' by these means puts the matter in an odd perspective. In the 'middle class' literature of the English Renaissance on the subject of women and marriage, Linda T. Fitz (*Mosaic*) includes Heywood's *How a Man May Choose a Good Wife from a Bad* and the domestic murder play. In 'The Elizabethan Bourgeois Hero-Tale'<sup>14</sup> Laura Stevenson O'Connell writes of nineteen works, including plays by Heywood, Dekker, Rowley and William Haughton, that between 1591 and 1608 dealt with the achievements of merchants, clothiers, craftsmen and apprentices. 'The "town rich" – the oligarchies that monopolized civic government – encouraged such literary output.' But 'the bourgeois hero-tale is a double phenomenon'. In that it shows men of trade performing praiseworthy quasi-feudal service, it confirms that the dominant value system remained that of the landed gentleman. 'On the other hand, it suggests that the value system of the elite was not adequate for a description of the social pride of men of trade; the professionally articulate Elizabethans who wanted to appeal to merchant consciousness had to experiment with the flexibility of the accepted value system, stretching it to fit men for whom it had not been designed.' The bourgeois hero-tale lost its function when social promotion was no longer to be regarded as a pleasant fable imaging chivalric exploits, but could be had from James I for ready cash.

#### 4. Court and Closet

In 'A Reception for Queen Elizabeth in Greenwich' (*REEDN*), C.E. McGee introduces and transcribes a pageant of 'goodwill' performed by 'one of the biggest children of her Majestes Chapell'. Jean Wilson<sup>15</sup> edits four entertainments presented to Elizabeth: the *Four Foster Children of Desire*, at Whitehall in 1581; at Cowdray and at Elvetham, both in 1591; and at Ditchley in 1592. The ample introduction, while it notes that the royal 'masques, pageants and entertainments were recognized as propaganda', and though it does not understate the drawbacks of entertaining the Queen, tends to take these spectacles at graceful face value. 'They give further evidence of the Elizabethan obsession with self-dramatization: the desire to make the outward events of the individual life reflect the truth of the individual's social and

14. In *After the Reformation: essays in honor of J.H. Hexter*, ed. by Barbara C. Malament. ManU. pp.xii+363. £19.50.

15. *Entertainments for Elizabeth I*, ed. by Jean Wilson. Studies in Elizabethan and Renaissance Culture II. B&B; R&L. pp. viii+179. £12.



spiritual state.' But Jean Wilson finds a critical interest in 'the need of all female monarchs, even the most popular and successful, to reconcile their femaleness with their power'.

In *ELH* Louis Adrian Montrose explicates the articulation of power in the Elizabethan court entertainments. He sees the *Araygnement of Paris* as 'a cultural manifestation of the Elizabethan Court; the court itself provides the code in which Peele entertains it'. This article explores in turn some 'symbolic forms which typify Elizabethan court culture and Peele's play: pastoral conventions, myths of royal power, and acts of prestation' (these last being defined as implicitly obligatory or coercive acts of giving). In particular, Peele's 'unequivocal celebration of the royal virgin cult' reflects the decline of expectations that the Queen would marry. In *ELR* the same writer takes as his central text the entertainment for Elizabeth at Sudeley in 1591, and analyses the appropriation of pastoral, which is in other contexts 'a vehicle of agrarian complaint, rustic celebration, and popular religion', to purposes of state: 'it figures and manipulates relations of domination and subordination in cultural forms.'

Despite 'those cloudes of masque' that enveloped the court entertainments of Elizabeth's successors, and on whose symbolic import Judith Dundas writes in *CompD*, the political content of these productions was not invariably a mystification. Under the title 'Ben Jonson, Inigo Jones, and the Transformation of Tudor Chivalry' (*ELH*), Norman Council concludes: 'However elaborate the chivalric images of *Prince Henry's Barriers* might be, the statement made by the play is not essentially chivalric in anything like the Tudor conception of the idea. That Merlin, Arthur, and the other central figures from the myth of British chivalry should offer such substantially parliamentary and economic advice to the Prince on this spectacular state occasion surely indicates that chivalry had lost its capacity to imitate British political ideals.'

In the light of new materials, Albert H. Tricomi (*HLQ*) makes a fresh examination of the authorship of 'The Mountebank's Masque', which was presented at Gray's Inn and at court in February 1618, and confirms that its ascription to John Marston 'must be accounted unlikely at best'. Citing evidence of 'one more performance . . . than has been thought', Paul R. Sellin reviews the unusual history of 'The Performances of Ben Jonson's *Newes from the New World Discover'd in the Moone*' (*ES*). It 'was scheduled for at least ten . . . performances during January and February of 1620. Of these, one was cancelled; six took place within the first week of January alone, and each was in a different locale'. Richard Sackville wrote that the 'running maske' was 'soe called because they meane to runn from one howse to another some few of their selected frendes, where it shall be daunced'. John Chamberlain found it '*crambe bis ter cocta*'. In *REEDN* John Orrell matches the Duke of Buckingham's expenses for entertainment, as recorded in his chamberlain's account-book for 1622-8 (in the eighteenth-century copy made for Ralph Thoresby), with, among other references, the Florentine agent's readings of the diplomatic meaning of two of these events, masques for Charles I. Raymond C. Shady<sup>11</sup> claims that in *Love's Mistress*, performed before Charles and Henrietta Maria three times in November 1634, Thomas Heywood 'has very skillfully incorporated the spectacle of both masques and antimasques into the action and theme of his five-act play, and the result is a hybrid species of drama in which "play" and "masque" are interdependent'.



In *PLL* Elaine Beilin examines the earliest original English play known to be by a woman, the closet drama *Tragedie of Mariam*, written between 1602 and 1612 by Elizabeth Tanfield, ill-matched wife of Sir Henry Cary, dutiful mother of eleven children, and lifelong bookworm. The article relates the play to its author's life 'as a woman, and more particularly as a wife': 'she presents both the orthodox view of wifely obedience and a challenge to that tradition. In the end, this conflict gives way to a Christian allegory, by which the drama is resolved.' William P. Williams (*Lib*) supplies a full description of the manuscripts he uncovered at Castle Ashby in 1977. These include texts of *The Banished Shepherdess* (1659–61) and the previously unknown *Love in Trauell* (1641–56), both by Cosmo Manuche; translations of Machiavelli's *The Mandrake*, in prose, and the first act of Corneille's *Don Sancho*, in couplets (1645–55); two blank verse plays, 'Leontius, King of Cyprus' (before 1649), and an untitled, nearly complete Roman history (1640–60); a prose-drama of Saint Hermenigild (1642–47), and blank verse translations of Seneca's *Agamemnon* and *Hercules Furens* (1649–50). The authorship of this last group is tentatively ascribed to James Compton, third Earl of Northampton, and in a separate note in *Lib* William D. Wolf claims the *Mandrake* translation and 'Leontius' for the Earl.

### 5. Jacobean and Caroline

Akihiro Yamada (*Lib*) compares with the printed text a manuscript version replacing the first two leaves of a copy of Chapman's *May-Day* (1611) at Worcester College, Oxford. Since the writer of the manuscript, in copying the printed text at some date in the first half of the seventeenth century, 'seems essentially to have followed the general practice adopted by his contemporaries when writing dramatic manuscripts', the comparison tends to confirm certain differences between manuscript and printing conventions in the presentation of dramatic texts.

Albert H. Tricomi comments upon 'Two Letters concerning George Chapman' (*MLR*), which provide evidence of the poet's personal relationships with such men as Sir Edward Phelipps, Sir Mathew Carew, Thomas Lodge and Nathan Field, as well as of his relations with his elder brother. In *ELN* (1979) the same writer argues that the revision of *Bussy D'Ambois*, apparently in preparation for performance alongside the projected *Revenge of Bussy D'Ambois*, was solely Chapman's work. In *ES* Paul Dean and Jacqueline Johnson find an affinity between the two 'Bussy' plays. *The Revenge* 'has the same plot-strands, the same multiplicity of mode and characterisation, the same use of idiosyncratic imagery for "layers" of the universe, the same pivotal movement' as the earlier tragedy. Suzanne F. Kistler (*SP*) reads *The Revenge* as 'a tragedy which displays through irony, imagery, language, and characterization not the glory but the absolute inadequacy of Stoicism in protecting Clermont from the corruption surrounding him . . . *The Revenge* is a bleak portrayal of the step-by-step destruction of its hero. This revenger's deed represents not the triumph but the defeat of his ideals, just as his suicide betrays a mortally damaged spirit'.

On the other hand, in a book<sup>16</sup> which is always interesting, and impressive in several passages, Richard S. Ide represents Clermont as 'a fully equipped exemplary hero,' who 'possesses the martial *virtus* necessary for honorable action and the Stoic fortitude necessary for patient endurance in adversity'. Clermont has often been contrasted with Bussy, Ulysses with Achilles in the translation of Homer, but Dr Ide finds no essential change in Chapman's conception of the heroic spirit from the *Iliads* of 1598 to the *Odysses* (c. 1614). 'The Achillean ideal of "Predominant Perturbation" and the Ulyssean ideal of "over-ruling Wisdome" are distinguishable, complementary ideals.' The two ideals constitute in their reconciliation the criterion of Achilles's and Bussy's achievements as 'complete men'; by the time of the *Byron* plays Chapman appears to have clarified these concepts with the help of the allegorical gradations of Tasso's *Gerusalemme Liberata*; finally, 'Clermont and Ulysses are men of heroic spirit and of refined moral sensibility'.

In its full scope, Dr Ide's book considers the 'mutual negative influence' exerted by Chapman and Shakespeare in their treatments of martial heroism. Othello, Bussy, Antony, Byron and Coriolanus belong to the genre of 'heroic tragedy': their tragedies issue 'from the conflict between personal epic myth and social reality'. A momentous illustration of the soldier's dislocation in society had been afforded by the second Earl of Essex, and Dr Ide suggests that this contemporary Achilles 'may well have been at the root of the dramatists' disagreement': 'Chapman's conception of heroism as an extraordinary, transcendent "height" to be attained by fulfilling the heroic ideals of classical and Renaissance epic is . . . diametrically opposed to a Shakespearean heroism based on the renunciation of heroic grandeur and the humble acceptance of one's frail, foolish, errant humanity.' This incidental diminution of Shakespeare's soldier-heroes, in whom heroic grandeur is variously and severely criticised but not wholly renounced, is a function of Dr Ide's methodological contraction of the principle of tragedy in Chapman: in Byron, 'on the one hand, one encounters the epic idealism of heroic exploit and virtuous reform, and on the other, the tragic reality of condemnable rebellion'; generally in Chapman, 'if tragedy speaks for social consensus in defining the overreacher's aspiration for excellence as abnormal and unacceptable, the heroic genre speaks for the grandeur of that aspiration'. Dr Ide's application of epic and tragedy as 'countergenres' within Chapman's tragic drama overlooks that tragedy is itself a 'heroic genre' and, against the nature of tragedy, simplifies it. This dissociation produces another, of Chapman from Shakespeare. But, for all the difference of mode between the dramatists, *Bussy D'Ambois* has a place in the line of English tragedy from *Julius Caesar* to *The Duchess of Malfi*, providing an instructive, even brilliant, example of that tragic structure in which consciousness is set at variance with role, and reason with power. Chapman found a form for this structure in the myth of the hero's discontinuous divinity, and Shakespeare adopted the myth in his last tragedies. The myth configured a critical point in the development of tragedy: in *Bussy*, through the intense strain between hyperbolic ideal and intelligent pessimism; in *Coriolanus*, and in *Timon*, through the manifestation, at the centre of experience, of a vacuity and a silence.

16. *Possessed with Greatness: The Heroic Tragedies of Chapman and Shakespeare*, by Richard S. Ide. Scholar. pp. xvi+253. £12.50.

Nicholas Grene<sup>17</sup> writes on four comedies by Jonson alongside a larger selection from Shakespeare and Molière. 'What remains constant . . . is . . . the relationship between the comedian and his audience.' Now, it is true that, whereas Shakespeare's tragedies can assume an already existent community of history, his comedies suppose a creative consensus with the audience, a voluntary pact of generosity modelled after the noble practice of hospitality. But Dr Grene reads the comic contract as 'a hypothetical agreement of comedian and audience to share assumptions for the duration of the comedy which they might well not share at any other time', and this undemanding principle yields a relaxed book which regards the experience of comedy as complete relaxation. Thus in *Epicoene* 'Jonson asks us to share the stance of gentlemen wits, involved voluntarily with the epicene fools for the purposes of amusement, yet detached by their superior culture and ironic intelligence'. There is more point to Dr Grene's affiliation of *The Alchemist* to the tradition of learned wit established by D.W. Jefferson (*EIC*, 1951) in writing about Sterne:

'there is a tradition of perverse scholarship turned to the benefit of a sort of fantastic dead-pan comedy, which runs (at least) from Rabelais to Joyce, and it is in this tradition that Jonson belongs. A part of Joyce or of Jonson enjoys the mock scientific language of "Ithaca" or Subtle's alchemy for its own sake. It is a parody which is half in love with what it parodies, to the point where the reader or audience may feel puzzled as to whether it is parody at all.'

When, however, Dr Grene concludes his section on *Volpone* with this emphasis – 'this [the epilogue] lets the audience off, reassures them that they live in a world outside that of the play, in a community of good-humoured enjoyment of the performance . . . We must enjoy that grotesque spectacle from a vantage point unrepresented on the stage' – then it must be said that, consonantly with much of the present academic climate, he omits to profit by the best discussion of the issue that he has elected to take in hand. Inquiry into the relation, or lack of it, between the world of the play in *Volpone* and the world outside must begin from T.S. Eliot's essay of 1919, proceed through L.C. Knight's correction and arrive at Leo Salingar's elucidation (in *English Drama: Forms and Development*, ed. by M. Axton and R. Williams, 1978) of the centrality of the theme of alchemy. This theme, encompassing both the current drive of acquisitiveness and the more primitive urge for continuing vitality, 'gave Jonson the release he apparently needed for both sides of his personality at once, the rational and the fantastic . . .'. Beyond this, one step can be taken – to suggest that in *Volpone* acquisitiveness is placed in the fuller context of human experience supplied by the quest for continuing vitality, so that appropriation in the specific form of acquiring riches (as a means to the acquisition of human attributes) is viewed and judged by the play as a distorted and distorting form of appropriating life itself. Here we have reached to the Third Economic and Philosophical Manuscript of Marx, with its commentary on *Timon*, and to a sort of enjoyment certainly worlds removed from flaccid self-complacency.

17. *Shakespeare, Jonson, Molière: The Comic Contract*, by Nicholas Grene. Macmillan. pp. xviii+246. £15.



In *Ren&R* Renu Juneja distinguishes the construction of Jonson's comedies not just from Shakespearean but also from Roman comedy: 'Preferring episodic "copiousness", Jonson chose instead a spatial, rhythmically organized structure based on juxtaposition where the unity is provided through evident, but not organically connected, relations.' This concept of design is sanctioned by reference to 'Renaissance aesthetic assumptions as they can be derived from the visual arts and music'.

'Amplification and not causality provides the principle of development. The various segments of action retain their autonomy and are patterned not through subordination, but through coordination . . . Different strands of intrigue have different rhythmic movements which begin and end in different intervals. These polyphonies of action achieve their coordination through fugal counterpoints, and through repetitions, echoes (imitations), and variations.'

The article then considers *Everyman Out of His Humour*, *Cynthia's Revels* and *Bartholomew Fair*. Annette Drew-Bear (*SP*) follows up the classic critical comment on the face-painting scenes in *Sejanus* and *Catiline* by examining such scenes in six of Jonson's plays, four comedies from *Cynthia's Revels* to *The Devil is an Ass* as well as the two tragedies.

In his comprehensive study in *ELR* of the significances of Diana and Actaeon in literary and pictorial art, Leonard Barkan includes *Cynthia's Revels*: 'Jonson does not altogether conceal his pessimism. He uses the myth of Actaeon to draw parallels between the offstage presumption of Essex and the constant presumptions of corrupt courtiers.' Nottingham Drama Texts, edited from the Department of English, University of Nottingham, has the desirable aim of providing 'good modern editions of Elizabethan and Jacobean plays which are otherwise hard to obtain at reasonable cost'. The series now includes *The Poetaster*, edited by George Parfitt<sup>18</sup>. 'In *Volpone*', writes Don Beecher in *RUO*, 'Jonson achieved, willy-nilly, a resurrection of trickster comedy with his promotion of the comic intriguer to the level of a guileful voluptuary'. He rediscovered the dual nature of the trickster of folklore: 'both the hunter and the hunted at once . . . the [unwitting] benefactor and the bandit.' In developing 'the conventionally static relationship between master and servant into a dynamic one', Jonson found 'the mechanism required to reveal dramatically these two sides of trickster's nature'. Michael J. Warren's commentary in *N&Q* on *Volpone*'s claim that he is visited by 'Women, and men, of every sex, and age', is true to the flamboyant, deranged sensuality of Jonson's play.

Two roles in *The Alchemist* are discussed in separate articles. According to David F. Finnigan (*PLL*), Surly, 'basically a confidence man', deceives himself in adopting the honest role of exposing Subtle and Face. In this role he of course disguises himself. Ironically, it is on account of this feigned (and feigning) honesty that he is finally defeated. According to Wayne A. Rebhorn (*JEGP*), Lovewit, in the final act, begins in 'the detached position of a spectator', like the play's audience, and ends 'as dupe in Face's schemes'. His function is to make the audience aware of the ambivalences of its own position. Katherine James discusses 'Ben Jonson's Way with Widows: Dame Pliant and

18. *The Poetaster*, by Ben Jonson, ed. by George Parfitt. Nottingham Drama Texts. NottU, 1979. pp. vi + 103. £2.



Dame Purecraft' (*TSL*): 'Pliant's anomalous pliancy allows Jonson to emphasize the widow's symbolic function as the philosopher's stone, man's key to the good life, and the almost unlimited potential of humankind. In contrast, Purecraft's unusual asceticism, coupled with her blind faith, is a means whereby Jonson exposes the spiritual sterility of the Puritan expression and the real limitations in terms of human potential which this condition imposes.' Wayne H. Phelps (*N&Q*) adduces evidence that suggests 'The Date of Ben Jonson's Death' was in the middle of August 1637, rather than near the beginning of that month.

R.V. Holdsworth in *RES* traces a borrowing from *The Revenger's Tragedy*, by Jonson in *The Devil is an Ass*, and thence by Webster in *The Devil's Law Case*, and finds influences of *The Revenger's Tragedy* on *Epicoene* and *The Alchemist* too. Jonathan Dollimore<sup>19</sup> diagnoses a deep conflict in the English Renaissance consciousness, 'the conflict involved in attempting to reconcile providentialism with empirical reality. Further, the literary theory of the period brings that conflict into a particular focus, especially the debates over poetic versus actual justice, "poesy" versus "history", the fictive representation versus the actual representation – in short: idealist mimesis versus empiricist mimesis.' However, he then goes on to interpret *The Revenger's Tragedy*, not as showing this conflict, but as affiliated to just one of its terms. 'Through parody Tourneur subverts the dramatic conventions which embody the didactic and metaphysical preoccupations of idealist mimesis. Simultaneously he offers his own version of empiricist mimesis . . . For Tourneur there is no ideal metaphysical order, transcendent, or immanent.'

While conceding that 'Marston cannot be defended against charges of carelessness in detail', Elizabeth M. Yearling (*SEL*) claims that this dramatist 'is more alive to the stylistic quandary created for tragedians by contemporary attitudes to rhetoric than are many of his successors'. M.R. Woodhead has edited *What You Will* for Nottingham Drama Texts<sup>20</sup>. In *Anglia* Michael West and Marilyn Thorssen tackle a number of textual cruces in *Sophonisba*.

Susan H. McLeod (*SEL*) shows how the duplicity at the centre of Webster's *The White Devil* is supported by a system of duplication of words, roles and episodes. In the Duchess of Malfi's reference to what she believes is her husband's body as 'an excellent property/For a tyrant' (IV.i.65–6), David M. Bergeron (*ELN*) sees an allusion to the Tyrant of *The Second Maiden's Tragedy* and his amorous attentions to the Lady's corpse. But there is no parallel. The Duchess does not envisage Antonio's body objectively, as being in itself a property for a tyrant. Rather, the syntactic activity and tragic tensions of her rhetoric make of it the imagined means of a death at once cruel and desired. Between the older devaluation and the newer justification of Webster, F.H. Langman (*SSEng*) suggests 'that he should be seen as veering uneasily between unreconciled impulses, wanting on the one hand above all to move, amaze, or frighten the audience, wanting on the other to realize his subject to the full and apprehend it in imaginative wholeness'.

19. 'Two concepts of mimesis: Renaissance literary theory and *The Revenger's Tragedy*', in *Drama and Mimesis*, ed. by James Redmond. Themes in Drama 2. CUP. pp. xx+265; 14 illustrations. £15.
20. *What You Will*, by John Marston, ed. by M.R. Woodhead. Nottingham Drama Texts. NottU. pp. iv + 68. £2.

Susan C. Baker (*TSSL*) approaches *The Duchess of Malfi* as 'static protagonist drama'. The heroine's marriage is essentially an act of self-definition, which is then maintained in the face of persecution. This costly integrity is validated after her death, when Bosola, 'the audience's mediator', learns to 'see' the Duchess, to penetrate to her light and recognise her worth. Regarding the same work as 'a tragedy of religion as well as state', Richard F. Hardin (*Ren&R*) attempts to relate the play to the Puritan desecralisation of marriage: the heroine's 'rebellion against convention was paralleled in Webster's society by the Puritan drive to strip religious worship of all its externals, exposing the soul exclusively to the light of the Word'. But 'Webster's tragedy endures rather than accepts the prospect of a life devoid of ceremony, especially . . . the rite of marriage'. In the fourth act of *The Duchess of Malfi* Bettie Anne Doeblér (*CompD*) finds allusions to the *ars moriendi* tradition of the previous century-and-a-half, with Bosola acting in the first scene as demonic tempter to despair and in the second, ironically, developing the *contemptus mundi* theme of the comforter. But Professor Doeblér interestingly concludes: 'In Webster that *ars*, though still a convention of comfort, has become more other-worldly and less vital . . .' In reviewing Webster's use of colours, masks and disguisings, Samuel Schuman (*Ren&R*) picks out the Scarlet Woman trope that plays off Vittoria and the Duchess against their Cardinal antagonists. According to Paula S. Berggren (*SEL*), 'Webster's plays examine the spatial relations of the will and its environment . . . The human spirit in *The White Devil* seems capable only of fragmenting itself, for every movement toward new horizons ends in confusion, just as every attempt to construct a stronghold results in constriction'. But in *The Duchess of Malfi*, 'although the play subjects its protagonist to madness and imprisonment, the imagery of spatial extension and control here implies hope for salvation'.

M.C. Bradbrook's book on Webster<sup>21</sup> in part presents him in his social setting, as Finkelpearl did with Marston in 1969. In part it substantiates, but within the London scene, the answer given by F.L. Lucas, in his great edition of Webster, to the objection that 'people do not do such things' as occur in the Italianate tragedies of the Elizabethans: 'They did . . . read the history of the time.' Professor Bradbrook finds much of the Duchess of Malfi in Penelope Rich, sometime Stella to Sidney; her London home dominated Webster's neighbourhood. Then too, the legend of Antonio Pérez contains its own analogies of incident and affinity of attitude with this tragedy. As a whole, this book is a genial work, charged with what is almost a riot of information and cross-references. Just one of these last appears to have come slightly loose, when Florio's dedication of his first volume of Montaigne's *Essays*, actually and astutely to the Countess of Bedford and her mother, is quoted (p.68) with reference to Penelope Rich. But Lady Rich was a recipient of the dedication of the second volume, and the passage Professor Bradbrook cites is explicit about 'the native magnanimity of Bedford, and magnificent francke-Nature of the Russels'. Coincidentally, the immediately previous Earl of Bedford, Francis Russell, strong Protestant and cultivated Italophile, figures in Kenneth R. Bartlett's article (*Quaderni d'Italianistica*), which has obvious bearings for a major topic in the drama, 'The Strangeness of Strangers: English Impressions

21. *John Webster: Citizen and Dramatist*, by M.C. Bradbrook. W&N. pp. xiv + 218. £10.

of Italy in the Sixteenth Century'. Possibly under the pressures that can afflict critical writers, the renowned no less than the unknown, the conclusion of Professor Bradbrook's book seems rushed, and not just on account of the phrase 'Nuntius and Messenger' on p. 183, where Nuntius and Chorus is presumably intended, or because the second reference to *The Duchess of Malfi* on p. 182 should read IV.ii.144-5.

The literary judgements are, of course, impeccable. Being just, Professor Bradbrook's remarks, founded as they are in esteem for Webster, still satisfy the reservations that others may entertain towards his work. In comparison with the first of the major tragedies, it is said of the second that 'his perspectives in this piece are larger, and yet his style is softened'. Again, 'with all his many rôles, Bosola is never permitted the luxury of being a self'. The claims made on Webster's behalf are those that can be made, in terms, for example, of his being essentially a dramatist of the indoor theatre:

Both at his school and at his lawyers' Inn Webster's dramatic experience would have been with indoor theatre, the Theatre of the Hall; and this was evidently what he preferred . . . To hold together a character divided within itself, playing a double game like Flamineo or Bosola, the actor requires the intimacy and concentration of an indoor theatre, so that gradually, through many contradictions and inner divisions, by the finer touches of modelling, "integrity of life" can emerge.

Early in the Jacobean period Webster collaborated with Dekker to write two comedies for the Children of Paul's, *Westward Ho!* and *Northward Ho!* Within these, writes Professor Bradbrook, 'interesting psychological development lies in the contests between the citizens and their wives', and in an article (*PAPA*) on the same plays Charles R. Forker suggests that 'if strenuous individualism was the hallmark of the rising capitalist, erotic adventure might provide his wife with the psychological equivalent of her husband's enterprise'. Finding in the two comedies a spirit of holiday game —

The contest of jest and counter-jest, the insistence on a world of congenial victimization, determines in fact the structure and style of both plays. As their parallel titles suggest, the journey motif with its picaresque associations and its implication of escape from London reinforces the idea (as in Chaucer's original) of a holiday for characters and audience alike —

Professor Forker still notices the problem of class standpoint in the plays: 'The didactic element in these comedies is anything but solemn, yet their moral point of view is oddly blurred, halting as it does between sympathy for bourgeois values on the one hand and laughter at them on the other . . . The remarkable evenness of the prose in both comedies suggests that both playwrights aimed at writing in a way that would straddle such tensions, dissolving conflicts of class and value in general hilarity.' To this question of the relation of social forces that warrants the intellectual and moral equilibrium (or disequilibrium) of Webster's work, Professor Bradbrook refers his development of 'a personal form' in drama: 'This interior, self-validating structure may well have evolved because of Webster's difficult position between the gentry and the citizens.'



The importance of Margot Heinemann's book on Middleton<sup>22</sup> lies in her determined attention to the same question in respect of this other major tragedian of the City. Observing that in his city comedies 'Middleton's moral realism is slightly unusual . . . in presenting *all* social groups and their codes of behaviour with irreverent scepticism', Miss Heinemann confidently interprets this appearance of disaffiliation as positive sympathy: 'if he [Middleton] is cynical about both contending groups – citizen merchants and old landed aristocracy and gentry – this may be not only because he is writing within a society which distorts the humanity of both, but because neither code offers much of a way of life for the propertyless part of the population, with which the dramatist, lacking secure patronage and landed or City wealth, has a degree of sympathy.' This book possesses a certainty of conclusions, but not of method. Within the space of two pages (91–3) on *Michaelmas Term* we encounter the literalist argument that 'a rich merchant in what was now a recognised moneylending and banking business was unlikely to identify himself with a small-time swindler like Quomodo'; the anti-literalist and indulgent recommendation that 'to see these plays as consistently upholding gentry against citizens is, perhaps, to take too literal and documentary a view, ignoring the element of fantasy'; and the disciplinary didacticism of the interpretation that 'far from being anti-Puritan satire, the play is exactly the kind of moral *exemplum* we find in the popular Puritan sermons'. Three methodologies assist towards one conclusion. There is too an unresolved problem between on the one hand the insistence that, for Middleton, 'a Puritan always means a sectary, and what he is satirising is not the broad main stream of reforming opposition, or the opinions of most of the "middling sort" in the early years of the seventeenth century, but "ultra-holiness" and hypocrisy'; and on the other hand the aligning of the dramatist's opinions with those of the lower-class sects: 'By presenting a bold, coarse-spoken, aggressive woman in breeches [*The Roaring Girl*] as the liberator and defender of her sisters, Middleton takes what might be called a popular feminist stance, not unlike that widely reported among Ranters and sectaries after 1640.'

Miss Heinemann argues that the two great tragedies of Middleton are founded in the Puritan ethic, but against this it may be suggested that the social history of these plays is to be sought, less in any coherence of outlook, than in their crystallisation, in a tight tragic formula, of a crisis of historical transition. Webster, it can be maintained, failed to achieve such a formula. By means of it Middleton, as in other ways Ford, was able to make his limitations work for him, or at any rate not against him. Both Middleton's limitations and his successful formula are to be seen in the provisional nature of poetic unity in his writings, expressed both in that preference for innuendo remarked by Eliot, and in the stratification of language in the tragedies, where one stratum contains the full moral realisation. Above all, Middleton's formula, overcoming limitation, is present in the narrow, intense focus of tragic experience in his plays, and in the concentrated declensions which uniformly define their tragic process. Authentic examinations of 'bad conscience', the tragedies of Middleton attest in their form and substance to a calamitous instability of social culture.

A.L. and M.K. Kistner write on 'Thomas Middleton's Symbolic Action'

22. *Puritanism and Theatre: Thomas Middleton and Opposition Drama under the Early Stuarts*, by Margot Heinemann. CUP. pp. x+300. £12.50.



(*Arielle*): 'that movement or action which represents something – an idea, an attitude, a mental state, a relationship between people or ideas – beyond itself.' According to the same writers (*ELWIU*), '*The Family of Love* and *The Phoenix* are Middleton's early attempts to express his perception of the dangerous inclination of mankind to accept surface appearances as internal realities.' Simon Shepherd has edited *The Family of Love* for Nottingham Drama Texts<sup>23</sup>, and J.W. Martin (*JBS*) gives an historical account of the sect. John Lehr (*ELN*) points out that the pander's name, Hellgill, in *Michaelmas Term* associates him with the North and so contributes to the play's satire against the Scots. A.A. Bromham (*N&Q*) argues that Middleton's *The Witch* could, from any date after September 1613, refer to the Essex divorce case. Though the Countess's dealings with Simon Forman and Anne Turner were not revealed till late in 1615, by the earlier date much divinity had been expended on the plea that witchcraft had induced impotence in the Earl, but only in relation to his wife. Michael E. Mooney (*SEL*) argues that in its appeal to the common sight '*A Faire Quarrel* must be viewed not as a tragicomedy but rather as a genre-defying travesty of the Fletcherian tragicomedy then so successful . . . This play's spirit emerges from its base, its lowest plot level'. Crucial to this is Rowley's addition of IV.iv, which Mooney sees as an 'embedded jig'. Seeing in Livia of *Women Beware Women* Iago's true heir, Maurice Charney (*NYLF*) writes: 'The villains in Shakespeare and Middleton . . . emerge from that practical round of daily life that is the world of comedy' and 'define and energize the world in which the tragic protagonists move'. To the villain his (or her) villainy has no moral value. 'The evil only becomes ethical, moral, and spiritual – and therefore tragic – when we see it through the eyes of the tragic protagonists.' Paul Yachnin (*N&Q*) suggests that line 129 of Middleton's *A Game at Chess* derives from Foxe's *Acts and Monuments*.

According to Kenneth Richards (*AN*), 'in the range and particularity of its satire *The Lady of Pleasure* displays an acute awareness of the ways in which, and the degree to which, an old order is crumbling'. James Shirley's 'play is a highly effective dramatisation of what one might call Caroline unease'.

Using Ford's poem *Christ's Bloody Sweat* (1613) as a gloss, Gilles D. Monsarrat in *SP* finds in Friar Bonaventure 'the voice of religion and the mouthpiece of Ford's own theological beliefs' in '*Tis Pity She's a Whore*. Annabella 'is saved by her repentance (and God's grace)'; Giovanni is damned; 'theirs will be an eternal separation'. Sharon Hamilton (*PLL*) traces Huntly's part in *Perkin Warbeck*, especially as commentator on the play's baffling hero. Lois E. Bueler in *SEL* anatomises the 'tested woman' plot, in which the role of male authority (as tempter, accuser, defender, judge) is distributed among competing characters but remains essentially unified. In his last tragicomedy, *The Lady's Trial*, Ford divides male authority among three men, 'then insistently moves the play toward their reconciliation'. From this point of view *The Broken Heart*, *Love's Sacrifice* and '*Tis Pity She's a Whore* appear as 'experiments in the tragic failure of male integration'.

Michael Neill's title, 'Ford's Unbroken Art: The Moral Design of *The Broken Heart*' (*MLR*), indicates his subject, his approach and also, it will be argued, some uncertainty in his discussion. 'The most important paradoxes of

23. *The Family of Love*, by Thomas Middleton, ed. by Simon Shepherd. Nottingham Drama Texts. NottU, 1979. pp. iv + 60. £2.

the play involve the polarities of "art" and "heart" whose destructive opposition the conclusion of the play resolves in a sublime quibble.' The final couplet of Calantha's song

retains an enigmatic ambivalence: read with a slightly different stress, it becomes a declaration of the artist's power; *despite* the inability of art to restore a broken heart, love nevertheless reigns in death. For the wit of that paradoxical assertion is within the reach of art alone, the consummate artistry of Calantha's last 'brave part' or the art of Ford's own 'high-tun'd poem' which strives, however brokenly, to encompass it. The mannered artifice of Ford's Sparta with all its terrible human deficiencies, is a form created in the face of the dissolution of forms, conjuring a meaning out of lack of meaning, substituting the heroism of performance for the unattainable morality of reason.

The last phrase states a profound truth about Calantha's 'artistry' and Ford's kind of tragedy, but Dr Neill's correlation of that artistry with both Ford's 'art' and Spartan 'artifice' is confusing. The latter correlation, with its fossil moralism ('terrible human deficiencies'), reproduces an uncertainty found throughout the article. Does Dr Neill see the 'art of manners' in *The Broken Heart* as a tragic mode of resolution, authentic response? ('Calantha's triumph of manners is also a triumph of Ford's *maniera* . . . and . . . the technical polish seems a perfect correlative for the social values the work expresses . . . it is by the courtly arts of rhetoric and ceremony alone that the characters must order their lives'; Orgilus's 'typically mannerist imposition of the forms of courtesy on a scene of italianate revenge becomes a metaphor for the triumph of his *maniera* over ontological chaos'; 'in the self-conscious style of heroism with which they perform their own deaths, Ithocles and Orgilus end by resolving the contradictory demands of their world in a characteristically Spartan way.') Or does he see it as social defect, a cause of tragedy? ('The tragedy of the play springs precisely from [the characters'] attempt to impose a formal mask of manners upon the broken and refractory inner self'; 'the locking up of the passional self in Ford's Sparta is . . . ambivalent, a necessary restraint on the anarchy of emotion, yet a fatal constriction of being'; 'these divisions of the self are partly a consequence of the rigid decorum imposed by the public world').

Seeing, in accordance with the last set of quotations, an exotic deficiency in 'the Spartan ethic' tends to moralise the play's design and slacken the tense equilibrium of the tragedy. Conversely, to identify with Calantha's artistry Ford's own art, and find in the play's resolution not just a paradoxical accomplishment but the actual accomplishment (an 'Unbroken Art') of paradox, is to diminish the tragedy by finally disregarding the exceptionally costly narrowness of its principle of reconciliation. On the tragedy itself, when neither reduced to paradox nor slackened by moralisation, Dr Neill writes penetratingly. Beginning by noting the regular 'disjunction between role and reality' in the play, he is especially helpful in establishing the strictly tragic agnosticism that brings this disjunction into consciousness: Orgilus's 'hubris is undercut by a humiliating sense of ignorance'; the 'characters find themselves living in a condition of terrible obscurity'; Penthea 'knows only that she knows not'.

Before his death in 1978, Professor Terence Spencer prepared, with a full

sense of the tragedy's greatness, the Revels Plays edition of *The Broken Heart*<sup>24</sup>. The introduction objects to Una Ellis-Fermor's proposition that Ford brought tragedy 'to an inevitable conclusion'. But does not the dramatist's achievement in this play precisely consist in his successful realisation of the last theoretical and historical possibility of Jacobean tragedy?

24. *The Broken Heart*, by John Ford, ed. by T.J.B. Spencer. The Revels Plays. ManU; JHU. pp. xiv+239. £16.95.

# The Later Sixteenth Century: Excluding Drama

JOHN ROE, MICHAEL SMITH and R.C. HOOD

This chapter has five sections: 1. General; 2. Sidney; 3. Spenser; 4. Poetry; 5. Prose. Sections 1, 4 and 5 are by Michael Smith, with contributions (marked *R.C.H.*) from R.C. Hood. Sections 2 and 3 are by John Roe. A selective review of books may be found in *SEL*.

## 1. General

Two major bibliographical projects got under way with volumes which will become indispensable reference works for serious students of the period. The *Index of English Literary Manuscripts*<sup>1</sup> aims to record all surviving manuscript texts of works 'accepted as constituting English literature'. For the period 1450–1625 the sign of acceptance is admission to the *Concise CBEL*. Entries in the *Index* are arranged alphabetically by author and work; they give brief descriptions of manuscripts and details when appropriate of how the texts have been treated by modern editors. Succinct introductions survey each author's canon, drawing attention to points of especial interest, and give information about the nature and location of the author's surviving 'non-literary' manuscripts (usually letters). Another generous inclusion is a selection of facsimile pages from authors' autographs. The *Index* is not only a convenient directory of existing knowledge but also a signpost to fresh paths. Many of the manuscripts it records have been hitherto unknown to scholars, or known to very few. Peter Beal, the compiler, has performed his huge task with exemplary and indefatigable scholarship.

No less valuable is the *Dictionary of Anonymous and Pseudonymous Publications in the English Language, 1475–1640*<sup>2</sup>. Under the capable and fastidious editorship of John Horden (who provides a fascinating account of the history of the work as well as a meticulous and lucid explanation of its present rationale, procedures and conventions) a massive team of researchers has produced the first volume of a completely revised, corrected and much-

1. *Index of English Literary Manuscripts, Volume One 1450–1625* (Part One, Andrewes – Donne; Part Two, Douglas – Wyatt), comp. Peter Beal. Mansell; Bowker. Part One pp. xlii+568. Part Two pp. xii+636. illus. £130.
2. *Halkett and Laing: A Dictionary of Anonymous and Pseudonymous Publications in the English Language, Third (Revised and Enlarged) Edition, 1475–1640*, ed. J. Horden. Longman. pp. xlviii+271. £60.



enlarged edition of the standard reference work 'Halkett and Laing'. Each of the four thousand alphabetically-arranged entries carefully describes an item, identifies its author and cites the best available evidence for the attribution. The material is well displayed, usefully keyed-in to the *STC*, and effectively supported by indexes of writers' names and pseudonyms. The Renaissance is lucky to enjoy the impressive first-fruits of this vast and complex project. [R.C.H.]

At a different level, Samuel J. Rogal's *A Chronological Outline of British Literature*<sup>3</sup> attempts to compress into a single volume what might have been more substantially and satisfactorily set out in a series. Given the current interest in exploring works through their immediate cultural and historical contexts, his year-by-year account of literary births, deaths, publications and events is not merely naive in conception, though the sixteenth-century section suffers badly through problems of selection, dating and the habit of republication with major revision. Although Rogal's index is incomplete, his record of 'literary-related' events for the period virtually non-existent, and his entries (as with *Astrophil and Stella*) sometimes downright unhelpful, the *Outline* has a certain basic usefulness, raising by implication some important questions and providing information for the organisers of anniversary conferences, symposia and volumes. [R.C.H.]

Most ambitious critical book of the year was Lawrence Manley's *Convention 1500-1750*<sup>4</sup>, its subject no less than the dialogue between nature and custom in the Renaissance mind. The infinite variety of his topic cannot stale Professor Manley, who steadily pursues his thesis that 'the Renaissance witnessed . . . an increasingly frequent substitution of convention for nature as an adequate test of rectitude and fitness' through the vastnesses of religious controversy, political and moral philosophy, poetic theory and historiography. The argument deals in commonplaces and richly proliferating contexts; its author's achievement, no mean one, is to have found a way to do justice to the protean fluidity of the concepts of 'nature' and 'custom' without himself succumbing to formlessness of presentation. The book's strength lies more in synthesis than revaluation, the argument's cumulative power proving the truth of Bacon's axiom that 'if the force of custom simple and separate be great, the force of custom copulate and conjoined and collegiate is far greater'.

Another important study, David Cressy's *Literacy and the Social Order*<sup>5</sup>, supplies a forceful warning against overestimating the literacy of Elizabethan society. It seems that at Elizabeth's accession some eighty per cent of her male and ninety-five per cent of her female subjects were illiterate, whilst the second half of her reign saw a slump in literacy which affected the middle classes particularly. Cressy effectively turns to ecclesiastical court records for the data required by his commitment to signatures as the surest evidence of literacy, and his statistical analysis leads plausibly if predictably to the general conclusion that literacy was directly related to social and occupational status. The use to which literacy was put and the relation between oral and literate culture are

3. *A Chronological Outline of British Literature*, by Samuel J. Rogal. Greenwood. pp. xv+341. £12.95.
4. *Convention 1500-1750*, by Lawrence Manley. Harvard. pp. xii+355. £10.50.
5. *Literacy and the Social Order: Reading and Writing in Tudor and Stuart England*, by David Cressy. CUP. pp. x+246. £12.50.

issues beyond the scope of his cautious and considered study. [R.C.H.]

Useful contributions were made to our understanding of Elizabethan political pageantry by an edition and an article. Jean Wilson's *Entertainments for Elizabeth I*<sup>6</sup> will appeal to students of Elizabethan culture generally as well as to those specifically interested in the antecedents of the Jacobean court masque. Omitting those notable pieces already accessible, her selection usefully represents the whole spectrum of such entertainments from the small-scale personal diversions at Bisham and Rycote (1592) through the expression of regional loyalty at Cowdray and the elaborate water-displays at Elvetham (1591) to the urban political chivalry of *The Four Foster Children of Desire* (1581) and its rural counterpart at Ditchley (1592). Wilson's introduction draws on previous scholarship to describe the rationale and occasion of entertainments, emphasising particularly the influence of the chivalric revival on their form and content. Her notes are satisfyingly full, and she gives enough background information to bring out personal, social and political resonances. [R.C.H.]

Louis Adrian Montrose sees these entertainments as plays within plays, the enveloping pastoral drama being that of the royal progress as a whole. In '“Eliza, Queene of Shepheardes”, and the Pastoral of Power' (*ELR*) he argues that poets, courtiers and indeed the queen herself cannily used pastoral fictions to present the rigours of Tudor social order as the workings of a benign hierarchy, a process of appeasement suggestively traced in the Sudeley entertainment of 1591. Montrose's view of Elizabethan pastoral as 'assertion of authority' rather than 'rejection of aspiration' is stimulating, even if he at times seems guilty of putting the simple into the complex.

Two articles dealt with the mutual incomprehension of Englishmen and Italians. Kenneth R. Bartlett, '“The Strangeness of Strangers”: English Impressions of Italy in the Sixteenth Century' (*QI*) surveys the changing reactions of English travellers to Italian mores. For Henrician intellectuals, as later for Hoby, Italy was the 'graduate school of humanism'; but Sir John Cheke, who during his visit was not only Protestant but also poor, an exile and ill, found instead a community of hypocrite lechers, and his opinions were influential among Elizabethan stay-at-homes. Giordano Bruno's experiences in England in 1584–5 were equally unfortunate, according to Andrew D. Weiner. In 'Expelling the Beast: Bruno's Adventures in England' (*MP*) Weiner disagrees with Frances Yates's contention that Bruno found in the Sidney circle a happy band of hermetists, and argues convincingly that his maladroit efforts to win their much-needed patronage were unsuccessful.

More welcome visitors from the continent were the writing-masters, such as John de Beauchesne, a short account of whose work is contributed by Berthold Wolpe to A.S. Osley's *Scribes and Sources*<sup>7</sup>. This handsomely produced book will have at least a passing interest for anyone who admires fine calligraphy, but its main readership will presumably be found among specialists interested in the development of the italic hand.

A small miscellany of articles remains to be gathered in. Linda T. Fitz, 'What

6. *Entertainments for Elizabeth I*, by Jean Wilson. B&B; R&L. pp. 179. £12.

7. *Scribes and Sources: Handbook of the Chancery Hand in the Sixteenth Century: Texts from the Writing-Masters*, intro. and trans. A.S. Osley (with an account of John de Beauchesne by Berthold Wolpe). pp. 291. illus. £16.

Says the Married Woman? Marriage Theory and Feminism in the English Renaissance' (*Mosaic*), has fun pointing out that the true 'foundations of modern feminism' are to be discerned not, as some suggest, in the sober treatises on the duties of Protestant marriage but in the 'irrepressible spirit of those Renaissance Englishwomen whose social free-thinking made sober treatises necessary'. F.H. Brengelman, 'Orthoepists, Printers and the Rationalization of English Spelling' (*JEGP*) argues that the standardisation of English spelling in the sixteenth and seventeenth centuries owed less to printers and more to the efforts of theoretical linguists and schoolmasters (Mulcaster leading the way) than is commonly supposed. J. Peter Zetterberg, 'The Mistaking of "the Mathematicks" for Magic in Tudor and Stuart England' (*SCJ*) is inclined to think that sixteenth-century mathematicians had only their own over-enthusiastic self-advertisement to blame if they found themselves suspected of conjuring. MacD. P. Jackson discusses how dearth of ligatures gave rise to 'A Curious Typesetting Characteristic in Some Elizabethan Quartos' (*Lib*); Charles V. Jones, ' "One is Not a Number": the Literal Meaning of a Figure of Speech' (*N&Q*) has recourse to Aristotelean number theory to explain a mysterious expression; and D.C. Peck, 'The Earl of Leicester and the Riot at Drayton Bassett, 1578' (*N&Q*) finds that an accusation of shady dealing levelled at the Earl in *Leicesters Commonwealth* may have a basis in fact.

## 2. Sidney

No single book-length study of Sidney appears this year, but there is an impressive number of essays on *Astrophil and Stella* and the *Defence of Poetry*, some having bearing on both works. Colin Williamson writes persuasively on the relationship between rhyme and syntactic unit in the sestet, in 'Structure and syntax in *Astrophil and Stella*' (*RES*). He is very illuminating on the isolation of the last line in many of the sonnets. A.C. Hamilton, in 'The "mine of time": Time and Love in Sidney's *Astrophil and Stella*' (*Mosaic*, 1979), with customary expertise compares Sidney to his sources and emphasises the uniqueness to him of the 'mine' image. He concludes from this image that *Astrophil* is liberated from time even as the theme of imprisonment intensifies.

Alan Sinfield makes a welcome attempt to reconcile the sonnet sequence with the *Defence*, in 'Sidney and *Astrophil*' (*SEL*), using a familiar critical ploy, the 'persona', with sufficient skill to support his argument that Protestant fate beckons from beyond the momentary playfulness. But D.H. Craig, approaching *Astrophil and Stella* from the direction of the *Defence*, in 'A Hybrid Growth: Sidney's Theory of Poetry in *An Apology for Poetry*' (*ELR*), rejects Calvinist and other single-minded readings (Neoplatonic, Mannerist) in a well-argued if not new application of Plato reconciled to Aristotle. Sinfield elsewhere enlists Duplessis-Mornay for his Protestant cause in 'Sidney, Duplessis-Mornay and the Pagans' (*PQ*, 1979).

A particularly broad interpretation of the *Defence* is provided by A. Leigh DeNeef who, in 'Rereading Sidney's *Apology*' (*JMRS*), sees implications for Protestant and national reform, but like Craig detects a fuller sense of human creativity, particularly in the vision of the poet's imitation of the divine pattern. His sound argument is given a more elaborate demonstration than it requires. Norbert Kohl, writing from the perspective of *Rezeptionstheorie* in 'Zur Rezeption der Antike in Sir Philip Sidneys *Defence of Poesie*' (*LJGG*),



examines fully and usefully the *Defence's* ancient and contemporary sources (as well as surveying twentieth-century readings), and ends with the disconcerting thought that Sidney was not in fact serious – quoting from the correspondence to show how he believed that the traditional disciplines (history, philosophy) should keep their place in the educational curriculum.

An edition of an early seventeenth-century Spanish translation of the *Defence*<sup>8</sup> carries some interest in view of the Protestant emphases now being applied. The editor Benito Brancaforte writes that the manuscript has lain ignored in the Biblioteca Nacional of Madrid though it has been recorded in a bibliography for some time. His edition observes the original spelling and punctuation. He notes the suppression of Protestant and Jewish references by the anonymous translator, but – disappointingly – says and finds nothing to explain the ticklish question of why such a work was undertaken in Spain at that time.

Noting the influence of one of the Protestants suppressed by the Spaniard, Jan A. van Dorsten suggests that Sidney had in mind the preface to the Tremellius-Junius Bible in composing the *Defence*, in 'Sidney and Franciscus Junius' (*HLQ* vol. xlii).

Germaine Warkentin brings *Certain Sonnets* and *Astrophil and Stella* together and argues convincingly enough that the revisions of the former group point towards the principles of organisation finally established in the more famous sequence, in 'Sidney's *Certain Sonnets*: Speculations on the Evolution of the Text' (*Lib*). Jean Robertson, in 'A Note on "Poems by Sir Philip Sidney: The Ottley Manuscript"' (*Lib*), compares some of her own readings of poems from the *Old Arcadia* with those of the recently discovered manuscript.

An interesting publication of poems *not* by Sidney is a collection of facsimiles of elegies, in English, Latin, and Greek, written for him at his death<sup>9</sup>. This is a very useful work of reference but not something to browse through at leisure. As poems the elegies are not really up to much; nor are they easy on the eye. For purposes of scholarship they are worth having, though in this format they are a far cry from their once handsome printing.

There is one full essay on the *Arcadia*. Paul D. Green, in 'Doors to the House of Death: The Treatment of Suicide in Sidney's *Arcadia*' (*SCJ* vol. x), examines the number of suicides and attempted suicides seeing a balance of Christian and Stoic responses. His overall argument is not easy to discern but his conclusion is that some characters such as Philoclea are attractive enough to transcend normal moral imperatives.

The visual arts is the theme of Katherine Duncan-Jones's enjoyable essay 'Sidney and Titian' which forms part of a collection in honour of Helen Gardner<sup>10</sup>. How well acquainted did Sidney become with Italian painting and painters on his visit to Venice? Judging from his remarks in his letters, not very.

8. *Deffensa De La Poesia: A Seventeenth-Century Anonymous Spanish Translation of Philip Sidney's 'Defence of Poesie'*, ed. by Benito Brancaforte. UNC, 1977. pp. 92. np.
9. *Elegies for Sir Philip Sidney (1587)*. Facsimile Reproductions with intro by A.J. Colaianne and W.L. Godshalk. SF&R. pp. xiv+Unpaged.
10. *English Renaissance Studies Presented to Dame Helen Gardner in Honour of her Seventieth Birthday*, ed John Carey. Clarendon, pp. 304. £15.



The evidence gathered here is tantalising but inconclusive. Yet the essay proves that he knew Titian's version of the Danaë myth, since his description of the old, avaricious governess in his reference to the story in the *Arcadia* also mentions a 'painting' of her; and only Titian depicted her as Sidney describes.

There are a few notes in *N&Q*. Martin Coyle in 'Arcadia and King Lear' contributes further evidence to the argument first put forward by Muir and Danby that Sidney's romance supplies Shakespeare's Gentleman with some of his description of Cordelia. W.L. Godshalk traces a fiery image beyond Thomas Wilson's *Arte of Rhetorique* to Cicero, showing how the poet could be diversely sunburnt and suntanned, in 'Cicero, Sidney, and the "Sunne-burn'd Braine"'. Victor Skretkowicz ('Hercules in Sidney and Spenser') maintains that in their accounts of Hercules's escapades both poets deliberately confused Iole and Omphale for ironic purposes.

Unfortunately I have been unable to get hold of a copy of *Sidney Newsletter*.

### 3. Spenser

*Spenser Studies*<sup>11</sup> looks like being a useful new series. Contributors write on a diverse enough group of subjects, though three essays on *The Shepheardes Calender* gives the whole a slightly unbalanced look. Carl J. Rasmussen takes a fresh view of Spenser's involvement in *A Theatre for Worldlings*, seeing it as a Protestant poetics (interesting given similar concentrations on Sidney). Ruth Samson Luborsky illustrates nicely the bibliophilist richness of *The Shepheardes Calender*, while Bruce R. Smith demonstrates its thematic versatility. Judith Dundas, picking up the Protestant note in Rasmussen's essay, convincingly solves the final emblem, '*Merce non mercede*', as a pun on the author's name 'Immerito'. Alexander Dunlop on the *Amoretti* and Maren-Sofie Røstvig on canto structure in Tasso and Spenser show that numerology although overworked is far from being exhausted. But both authors suggest modifications to the approach, and Dunlop in particular seems anxious to reconcile numerology with 'representationalist' views. Hugh MacLachlan writes well on revenge in Book II of *The Faerie Queene*, applying a tight but flexible theological reading to the first eight cantos; and disappoints only in not extending his argument to the plays of the time. Antoinette B. Dauber's sensitive account of transparency in the Bower of Bliss seems just the treatment this section of Book II requires. In the one non-Spenserian contribution Margreta de Grazia performs a challenging exercise in Stephen-Boothistics on Shakespeare's *Sonnets*, but overdoes it with her assertion that the substitution of black for fair denoted a 'general linguistic revolution'.

Commentators are still finding sentences in the Letter to Raleigh leading back to specific, illuminating remarks in Aristotle or Aquinas. One wonders. Certainly *The Faerie Queene* is spacious enough to accommodate almost any interpretation. Zailig Pollock discusses the trope of wrestling in Book II in Thomist terms, in 'Concupiscence and Intemperance in the Bower of Bliss' (*SEL*). His thesis has the over-exerted feel of an arm-lock, especially when it comes to the two wrestling damzelles in the fountain, and he would do well to note Antoinette B. Dauber's more nimble grapple with the girls in the

11. *Spenser Studies. A Renaissance Poetry Annual I*, ed. by Patrick Cullen and Thomas P. Roche Jr. UPitt. pp. xii+200. \$14.95.

essay noted above. C.A. Patrides indeed serves a timely warning, in 'The Achievement of Edmund Spenser' (YR), that the poetry is there to be enjoyed. The author admits to reviving the Romantic heresy in order to liberate Spenser's imagination.

Camille A. Paglia's fascinating essay, 'The Apollonian Androgyne and *The Faerie Queene*' (ELR, 1979), seems to go interestingly out of control, undermining its own feminist base in favour of a freer psychosexual argument which identifies Britomart and Greta Garbo as aspects of the same fantasy. Page Ann Du Bois, in "'The devil's gateway": Women's Bodies and the Earthly Paradise' (WS), follows a more predictable feminist line.

Louis A. Marre's short study in the Salzburg series, *Ironic Historian: the Narrator of Books III and IV of The Faerie Queene*<sup>12</sup>, demonstrates skilfully the number of places in the two books where conventional expectations are parodied or treated surprisingly. The disadvantage as always with this method is that on the one hand no fault can ever be found with the poem's expression (flatness, for example, is always a parody of somebody *else's* flatness), and on the other no stylistic virtue can be allowed not to be ironic.

Jeanne Murray Walker, in 'Saving Images in Spenser's *Faerie Queene*' (ELWIU), suggests that memory, which saves Arthur in his encounter with Maleger, reflects the capacity of the poem to awaken culture to a sense of its own saving tradition. Ruth Pryor, in her well-documented 'Spenser's Temperance and the Chronicles of England' (NM), defends the relevance of canto x to Book II as a whole. Arthur learns that 'the good and just ruler governs his passions by virtue of Temperance'. Another sensible argument governs William Blackburn's account of sources in 'Spenser's Merlin' (Ren&R), where he concludes that the mirror's ability to project, like that of art, is more important than what it shows.

Two books on larger themes include chapters on Spenser. James D. Boulger's *The Calvinist Temper in English Poetry*<sup>13</sup> takes its theme from the sixteenth century through to Romanticism. Boulger's poets include Milton and Marvell as well as Spenser, but strangely enough he leaves out Sidney. Strongly opposed to 'myth criticism', he stresses the importance of background thought; and his detailed survey of Calvinism vindicates his bias by its very usefulness. He deals with Books I and II of *The Faerie Queene*, and his 'bold assertion' of Book I as Calvinist allegory is generally more successful than his argument about Book II, where neither the treatment of Mammon nor of the Bower of Bliss quite satisfies expectation.

Michael Murrin's subtle book, *The Allegorical Epic*<sup>14</sup>, has a chapter called 'Spenser's Fairyland' which ingeniously but effectively finds a *place* for fairyland along lines once hinted at by Isabel Rathborne. Remarks prompted by the Proem to Book II on the exploration of the Americas in Spenser's day suggest that Murrin is about to propose an actual geographical location for fairyland; but his real argument is that the characters find themselves between two

12. *Ironic Historian: The Narrator of Books III and IV of the Faerie Queene*, by Louis A. Marre. USalz. pp. iv+146. np.

13. *The Calvinist Temper in English Poetry*, by James D. Boulger. Mouton. pp. xii+498. £36.50.

14. *The Allegorical Epic: Essays in its Rise and Decline*, by Michael Murrin. UChic. pp. xii+276. £13.80/\$29.90.

worlds, this one and that of heaven, a position which defines and heightens their ethical dilemmas. The whole thesis is handled with assurance.

William A. Sessions, in 'Spenser's Georgics' (*ELR*), argues that Spenser incorporates Virgil's *Georgics* as well as the *Æneid* into his own concept of an epic hero (Redcrosse) whose qualities include industriousness not just 'gentleness' (Arthur). The essay labours its own point and convinces more by its aggregate of examples than by a clear line of thinking.

Jonathan Z. Kamholz produces a new analysis of the relationship between the visual and the ethical in *The Faerie Queene*, in 'Spenser and Perspective' (*JAAC*). 'Calidore's fall into the knowledge that even perfectly beautiful things change as perspective changes reminds him of the demands of time and action'. Franklin B. Williams shows a welcome sense of humour in his charming investigation of Tudor art, especially woodcuts, in 'The Iconography of Una's Lamb' (*PBSA*). Reproducing the title-page of a Sarum missal, printed in thousands around 1500, he argues that it might have inspired the Windsor picture of Henry VII and his family, normally regarded as a generative factor in Tudor iconography.

John D. Bernard, in his solid enough 'Spenserian Pastoral and the *Amoretti*' (*ELH*), shows how the occasional pause from action in the epic poem can be compared to the rhythm of the sonnet sequence. A sense of sanctity similar to that gradually acquired by the knights prepares the sufferer of the *Amoretti* for the fulfilment of *Epithalamion*. Also on the marriage poem, Eileen Jorge Allman in 'Epithalamion's Bridegroom: Orpheus-Adam-Christ' (*Renascence*) richly illustrates a basically slender argument.

Finally, *N&Q* carries a few short essays. Margaret C. Chudley and P.J.C. Field, in 'A Source for Spenser's House of Busirane Episode', identify the source as the fourteenth-century anonymous romance *Libeaus*, formerly noted by W.P. Ker as a parallel, and show conclusively that Spenser worked from its pages. There are two notes on *The Shepheardes Calender*. David G. Hale, in 'Another Source for Spenser's Oak and Briar', suggests that the origins of this fable from the February eclogue lie in the version of another fable told by Petrus Crinitus and printed in Florence in 1504. James Neil Brown demonstrates Elizabeth's suitability as a numerological subject in 'A Note on Symbolic Numbers in Spenser's "April"'. On 'Muiopotmos' Edgar C. Knowlton Jr investigates a point of etymology in '"Oricalche" and "Phoenix" in Spenser's "Muiopotmos"'.

#### 4. Poetry

From Manchester came anthologies introducing the Petrarchan and neo-Latin traditions. The bulk of Stephen Minta's *Petrarch and Petrarchism*<sup>15</sup> is taken up with selections from the *Canzoniere* and generous chunks of the *Trionfi* (the latter in Lord Morley's amiably clumsy sixteenth-century translation). Sonnets principally by Wyatt, Surrey, Spenser, Ronsard and du Bellay represent Petrarchism. The editor provides translations; a commentary (useful when it is not simply a paraphrase of the translation); a general introduction which surveys Petrarch's career, thoughtfully defines 'Petrarchism' and gives

15. *Petrarch and Petrarchism: the English and French Traditions*, by Stephen Minta. Literature in Context series. ManU; B&N. pp. viii+183. illus. £8.50.



an account of the verse-forms of the *Canzoniere*; and a selective bibliography. The book will be doubly valuable to students without Italian, though more emphasis could have been placed on Petrarch's style as an object of imitation and less on his psychology.

Ian McFarlane's *Renaissance Latin Poetry*<sup>16</sup> provides welcome confirmation of the revival of interest in neo-Latin verse. McFarlane's anthology is usefully arranged by genre (each separately introduced), and although his selection is designed specifically to identify those poets and themes which appealed to English *literati*, his general introduction does briefly describe the development of the European tradition as a whole, noting its shifts of form and theme under different national and historical circumstances. The English translations are mostly contemporary or eighteenth-century – a feature which has its own value and appeal but (like the notes to individual poems) is not especially helpful to the student with small Latin who wants to make a direct linguistic contact with the original. The decision to exclude English Latin verse is unfortunate. [R.C.H.]

Among articles offering general perspectives four were of especial interest. In 'Perfecting English Meter: Sixteenth-Century Criticism and Practice' (*JEGP*) Glenn S. Spiegel takes issue with John Thompson's idea that English poetry strove towards a condition of metrical counterpoint achieved by Sidney and Spenser. Critics and poets were not in fact interested in 'the manipulation of feet', contends Spiegel. Smoothness of stress and diversification of rhyme-schemes and line-lengths were their conscious goals; counterpoint between the sound of a line and its abstract metrical pattern only an unconscious side-effect. G.W. Pigman III is also troubled by unhistorical scholarship. He discriminates between 'Versions of Imitation in the Renaissance' (*RenQ*) by analysing the metaphors classical and Renaissance rhetoricians used to describe the process of literary imitation. Three major types of imitation emerge: the 'transformative', the 'dissimulative' (both of which seek to efface the resemblance between text and model) and the 'eristic' (in which the text openly struggles to 'overgo' its model). Only in poetry of the third type, Pigman suggests, can allusions, once discovered, be regarded as functional parts of a work's meaning: too many modern exegetes are incautious in their zest for significance. This is a subtle and salutary article, even if its author's propensity to call a bee an apian metaphor is not initially endearing. Charles Altieri's study of 'Rhetorics, Rhetoricity and the Sonnet as Performance' (*TSL*) is even subtler but I think less salutary. 'What matters' in a sonnet, Altieri proclaims, 'is the creation of a dancing space for the eroticized mind', a space in which a degree of reality is conferred by the poet's performative rhetorical skill on improbable modes of action or experience: for instance, 'the infinite deferral of physical satisfaction . . . becomes a source of satisfaction in its own right'. Altieri himself dances feately, though, if I have read him aright, to a rather obvious beat.

'Repetition and Echo in Renaissance Poetry and Music' is Frederick W. Sternfeld's contribution to *English Renaissance Studies*<sup>17</sup>, a collection of essays

16. *Renaissance Latin Poetry*, by I.D. McFarlane. Literature in Context series. ManU; B&N. pp. vii + 246. £9.50.

17. 'Repetition and Echo in Renaissance Poetry and Music, by Frederick W. Sternfeld, in *English Renaissance Studies Presented to Dame Helen Gardner in Honour of her Seventieth Birthday*, ed. John Carey. Clarendon. pp. viii+304. £15.



in honour of Helen Gardner's seventieth birthday. Sternfeld argues that end-line echo is a device of considerable importance in the history of music and opera as well as lyric and drama, and his review of a wide range of examples leads to the conclusion that 'circumstances of literary fashion, of linguistics and acoustics, have assisted in the creation of a genre of individual stamp'. Sternfeld's observations about the distinct verbal profile of the echo-device and its association with lament are unsurprising, but his claim that when poetry was set to music echo-effects were often doubled or even introduced is especially interesting. [R.C.H.]

Individual poets who came in for most attention were Daniel, subject of a fine bibliography and a full-length critical study, and Greville, whose *Caelica* continued to bemuse. There was a good edition of the poems of Oxford and Essex, a poor one of Henry Constable's *Diana*, and a host of noteworthy articles on other minor works and authors.

*Samuel Daniel and Michael Drayton: a Reference Guide*<sup>18</sup> is another excellent bibliography by the reliable James L. Harner. The two poets are dealt with in separate sections, each of which is arranged chronologically. Modern criticism is exhaustively covered, earlier criticism treated slightly more selectively (though only a fanatic would repine at the exclusions). Each item is helpfully summarised and (if it is a book) major reviews are listed. Cross-references help the user to follow scholarly controversies as they develop, there are full indexes, and the volume is pleasant to the eye. Students of Daniel and Drayton are much indebted to the editor for his labours.

To Daniel's bibliography is now to be added *Silent Art*<sup>19</sup>, Lars-Håkan Svensson's poem-by-poem analysis of the 1601 version of *Delia* (a facsimile of which is given as an appendix). This book is distinguished by an admirable sense of Daniel's artistic subtlety and mastery of design. If Svensson's method can seem laborious, he charts Daniel's verbal labyrinth precisely and thoughtfully; whilst his uncurbed inclination to assemble precedents, sources and analogues at least has the virtue of immersing the reader in the tradition from which the sequence derives. His account of its rhetorical and thematic structure is basically unexceptionable, and although he unaccountably misses some central imaginative patterns and fails to identify the peculiar quality of Daniel's temperament and sensibility, his study is continuously suggestive and convincingly credits the sequence with a fine play of thought as well as verbal dexterity and euphony. [R.C.H.]

James A. Devereux, S.J., and Germaine Warkentin offer complementary readings of Greville's *Caelica*. In Devereux's reading of the sequence, 'Love Human and Divine in Fulke Greville's *Caelica*' (*C&L*), Neoplatonic idealism gradually crumbles into Christian scepticism and the final poems reflect the two stages of Calvinist repentance, mortification of the flesh and quickening of the spirit. Warkentin, in 'Greville's *Caelica* and the Fullness of Time' (*ESC*) finds that in the sonnets the changeableness endemic to the mind of the Petrarchan lover 'spreads like a contagion through every aspect of experience'; unlike Petrarch, Greville therefore finds a complete discontinuity

18. *Samuel Daniel and Michael Drayton: a Reference Guide*, by James L. Harner. Hall. pp. xviii + 338. \$30.

19. *Silent Art: Rhetorical and Thematic Patterns in Samuel Daniel's 'Delia'*, by Lars-Håkan Svensson. Lund Studies in English 57. Gleerup. pp. 389. illus.

between time and eternity, the truths of mutable human experience and the stable knowledge of God. Both critics acknowledge sonnet eighty-five, with its defining certainty and intimations of plenitude, as something of an impediment to their interpretations. Still on Greville, B. J. Sokol, 'Numerology in Fulke Greville's *Caelica*' (*N&Q*), offers the arresting observation that Greville's numerically central line contains his only image of a pivot.

'The Poems of Edward De Vere, Seventeenth Earl of Oxford and of Robert Devereux, Second Earl of Essex' have been edited by Steven W. May in the *SP* 'Texts and Studies' series. May has meticulously sifted the Oxford and Essex canons, admitted eleven new poems and disennobled several others. A lucid introduction surveys the public careers and poetical achievements of both earls; more specific investigations into the poems' courtly pretexts fill the well-chosen (if occasionally wire-drawn) commentary; and there is a painstakingly full textual apparatus. The chief innovation is the transfer of the long penitential poem 'The Passion of a Discontented Minde' from Nicholas Breton to Essex awaiting execution, a lurid, hurried context which has left little trace on the poem's deliberate rhetoric but which seems to be attested by an early manuscript in the Folger.

Robert F. Fleissner's edition of Henry Constable's *Diana* sonnets<sup>20</sup> is far less satisfactory. His diplomatic reprint of the 1592 Quarto, passed over as copy-text by previous editors, is supplemented by a full collation of variants and a textual commentary in which partisan ingenuity too often stands in for critical detachment. All that is achieved is the muddying of a placid backwater; scholars on Constabulary duty will not find their lot very happy.

J.R. Brink contributes a delicately argued study of 'Sir John Davies's *Orchestra*: Political Symbolism and Textual Revisions' (*DUJ*). His central thesis, that the poem in its original version was not merely an intellectual joke (*pace* the Oxford editor) but an urgent, covert plea to Elizabeth to settle the succession, carries conviction, though it is difficult of proof. Brink adroitly adduces Davies's revisions prior to publication and omissions of significant detail from his Homeric setting as evidence; even so, his case remains slightly inconclusive.

Further items can be treated with more despatch. In 'The Protean Nature of Man in Marston's Verse Satires' (*JEGP*) A.D. Cousins draws some venture-some parallels between Marston and Pico della Mirandola. Where Pico sees man's ability to be all things as rich and enabling, for Marston it covers an inner emptiness and is merely a matter of masks. Norbert Greiner, 'Gascoigne's "The Lullabie of a Lover"' (*Expl*), comments on the 'surprising lexical phenomenon' that 'coy' in Gascoigne's fifth stanza seems to mean 'lascivious'. Betty Travitsky edits 'The "Wyll and Testament" of Isabella Whitney' (*ELR*), an engaging ramble in fourteeners around the shops, prisons and rogues of London in 1573 by one of the first female poets in England. In 'The Provenance of Three Early Broadsheets' (*Lib*) Carole R. Livingston shows that three of the broadside ballads in the Britwell collection definitely owe their preservation to non-literary factors (on one tavern reckonings are scribbled, another was used as a bookseller's price-slip). She concludes that mere survival is no guarantee of a broadside ballad's popularity. J.W. Binns revises 'The

20. *Resolved to Love: the 1592 Edition of Henry Constable's Diana Critically Considered*, by Robert F. Fleissner. SSELER 93. USalz. pp. xvi+89.

Date of William Alabaster's Birth' (*CahiersE*); Lee T. Percy Jr, 'Marlowe, Dominicus Niger and Ovid's *Amores*' (*N&Q*), finds that Marlowe must have consulted the Basle 1549 edition of Ovid while preparing his translation of the *Amores*; and Albert H. Tricomi prints and discusses the texts of 'Two Letters Concerning George Chapman' (*MLR*), both probably by his brother Thomas. Finally, Gregory Scholtz, 'Richard Jackson: Non-Existent Poet in the D.N.B.' (*N&Q*), demonstrates that Richard Jackson, putative author of *Flodden Field*, was an antiquarians' invention.

## 5. Prose

One full-length critical study, two editions, and scholarship of mixed quality in the journals made up an uneven year in prose studies.

*Elizabethan Grotesque*<sup>21</sup>, Neil Rhodes's lively account of Nashe's prose style and its influence on the drama, demands attention first. Rhodes sees Nashe as the prime Elizabethan exponent of literary grotesque, in the line of Rabelais and, especially, Aretino, with whom he shares a loose, 'precipitate' conception of form and a propensity for demeaning comparisons of human bodies to inanimate objects. Heir also to the anti-Martinists, Nashe adapts festive satire away from its rural origins to suit the more vicious, unstable society of the fast-growing metropolis. He is seen as both disgusted preacher *at* and exuberant clownish celebrant *of* this violent new world. Subsequent chapters follow the fortunes of the grotesque style in the pamphlets of Lodge, Dekker and Middleton, in the *Henry IV* plays, and in *Bartholomew Fair*. Throughout Rhodes deals tactfully with questions of literary influence and with Nashe's own ambiguities of tone, eschewing the problematic evaluation of Nashe's works as artistic wholes in favour of a succinct, provocative analysis of the hallmarks of his style.

Other critics were bolder seekers after unity. Ruth M. Stevenson's laboured 'The Roman Banketting House: Nashe's Forsaken Image of Art' (*SSF*) amounts to the suggestion that the pattern of *The Unfortunate Traveller* is the replacement of an art of peaceful harmony (symbolised by the 'banketting house') by an 'art of chaos'. Cynthia Sulfridge, in 'The Unfortunate Traveller: Nashe's Narrative in a "Cleane Different Vaine"' (*JNT*), finds Jack Wilton's personality so dominant in the tale that he prevents the reader's steady progress at a 'so-many-pages in so-many-minutes ratio' and even blends 'the reader's reality markers with those of the narrative'. Sulfridge sees Wilton's role as analogous to that of the 'setter' in a cony-catching trick, luring the reader into violence and horror by a friendly show of fraternising.

Mention should also be made here of Jürgen Schäfer's book on *Documentation in the O.E.D.*<sup>22</sup>, which takes Nashe as one of its test cases. It is a very sophisticated statistical analysis of Shakespeare's and Nashe's work, designed to check the accuracy of the original *O.E.D.* readers. In the case of Nashe it seems that for every two first usages spotted rather more than one got away; and this 'reliability rate' Schäfer thinks normal for a minor author of whose

21. *Elizabethan Grotesque*, by Neil Rhodes. RKP. pp. xiv+207. £12.50.

22. *Documentation in the O.E.D.: Shakespeare and Nashe as Test Cases*, by Jürgen Schäfer. Clarendon. pp. x+176. £12.50.



work no concordance was at the time available. An up-to-date list of Nashe's ascertained first usages is included as an appendix.

Anthony Munday's *The English Roman Life*<sup>23</sup> is an entertaining addition to the Clarendon Studies in Tudor and Stuart Literature. Munday's account of his brief residence in the English College at Rome shows many of the best qualities of sensationalist reportage: a vigorous plain style frequently informed by sardonic humour, a mixture of straight description and bizarre anecdote, an unconvincing emphasis on the purity of his motives, a distinct relish for the enormities exposed, and a capacity for placing himself firmly at the centre of events – notably the rebellion against the Welsh Rector early in 1579. Philip J. Ayres's modernised edition provides helpfully detailed footnotes and a brief general introduction which might profitably have included a larger consideration of Elizabethan attitudes to recusancy, Catholic infiltration and associated exposure-literature. [R.C.H.]

In 'Anthony Munday: "Our Best Plotter"?' (*ELN*) Ayres adds the suggestion that Francis Meres's famous comment about Munday refers not to his skill as a playwright but to his activities as spy and informer. Paul A. Scanlon, 'Munday's *Zelauto*: Form and Function' (*CahiersE*) finds that Munday's unfinished romance is a rather unsatisfactory assemblage of fashionable literary modes, linked ambitiously but implausibly by the experiences of the hero.

Thomas Lodge's *A Margarite of America*<sup>24</sup>, that intriguing infusion of Senecan horror into courtly pastoral, has been edited afresh by James Clyde Addison Jr. Alas, both lovers and romance now end up mangled. To a text spotted with too many errors Addison subjoins annotation of marked naivety. His introduction, in which Lodge's career as romance-writer is summarily sketched and strenuous claims are made on behalf of *A Margarite* as 'a masterpiece of unconvencion' casts (to borrow one of the editor's favourite 'themes') interesting shadows but is not very substantial. Flimsier still seems Josephine A. Roberts's contention in 'Lodge's *A Margarite of America*: a Dystopian Vision of the New World' (*SSF*) that Lodge's Cusco is to be identified with the Inca capital, and that the villain Arsadachus's seduction of the pure Margarite therefore represents the destruction of the New World's innocence by the 'deceptions and assaults of civilization'. That Arsadachus is actually a *native* of Cusco and Margarite daughter of the Emperor of Moscow would have added a piquant twist to Roberts's thesis had she thought it worth mentioning. A more modest contribution to Lodge studies is made by C.W. Whitworth who in 'Some Nautical and Astronomical Images in Thomas Lodge' (*N&Q*) provides glosses for Lodge's words 'Automedon', 'Crinite', 'in poop' and 'Morningsberie'.

Robert Greene's biography is reviewed by Brenda Richardson in 'Robert Greene's Yorkshire Connexions: a New Hypothesis' (*YES*). She contends that Greene's dedications of early works to minor South Yorkshire gentry can best be explained by postulating that he had lived among his relations in that area both as a child and as a young man. She substantiates her claim with meticulous research into parish registers, uncovering too many Greenes to permit cer-

23. *Anthony Munday: The English Roman Life*, ed. Philip J. Ayres. Clarendon Studies in Tudor and Stuart Literature. Clarendon. pp. xxviii+114. £7.50.

24. *An Old-Spelling Critical Edition of Thomas Lodge's A Margarite of America (1596)*, by James Clyde Addison Jr. SSELER 96. USalz. pp. x+249.



tainty, but steering what seems a likely path through the shoals of evidence. If Richardson's hypothesis is justified, received ideas of Greene's class-allegiances may have to be revised upwards. Gordon Coggins, 'Greene's *Pandosto*: a "Ghost" of 1584' (*Lib*) adduces evidence from booksellers' inventories and from Greene's own self-borrowing in support of Collier's speculation that there was a (now lost) 1584 edition of *Pandosto*.

A few other articles deserve brief mention. Walter R. Davis, 'Homily and Poem: Doctrine and Form' (*NDEJ*), prints the text of a Paul's Cross sermon by Henry Smith and offers contrasting appreciations of it as a piece of Elizabethan religious writing and as a piece of English prose in order to explore 'the interface between religion and literature'. Roger Deakins discusses 'The Tudor Prose Dialogue: Genre and Anti-Genre' (*SEL*) and finds that the vast majority of sixteenth-century vernacular dialogues did not conform to humanist generic prescriptions. R.H. Miller edits 'An Unpublished Journal of Essex's Munster Campaign of 1599' (*ELR*) which seems, despite Miller's enthusiasm for its immediacy, to be of more historical than literary interest. In the same journal, celebrating its tenth anniversary with a volume of texts, Richard Newhauser prints and explains a translation of a mysterious alchemical tract, 'The *Merlini Allegoria* in English'. Wayne H. Phelps has discovered the will of 'John Gerard, the Herbalist' (*Lib*); Barbara Brown, 'A Note on Thomas Churchyard's Bibliography' (*N&Q*) would assign the editorship of Whetstone's *The Censure of a Loyall Subject* to Thomas Cadman rather than Churchyard; and Jane Belfield has collected some 'Antedatings for O.E.D. from *Tarlton's Newes out of Purgatorie*' (*N&Q*).

# The Earlier Seventeenth Century: Excluding Drama

BRIAN NELLIST and HELEN WILCOX

This chapter is arranged as follows: 1. General, by Brian Nellist; 2. Poetry, by Helen Wilcox, with sections on Jonson and Marvell by Brian Nellist; 3. Prose, by Brian Nellist.

A selective review of books may be found in *SEL*.

## 1. General

That changes in rhetorical style from the 'watery and flowing vein' to the 'close, naked, natural' idiom were expressive of cultural shifts in the period has long been axiomatic. In a persuasive article in *JHI*, Margreta de Grazia produces a rather more spacious study of the actual status of language in the seventeenth century. Increasingly seen as a human invention, it was no longer rooted in the certainties of biblical usage. The language of Scripture itself needed support from an appeal to the other two books of knowledge, of nature and of the self. Cut off from Divine authority, she argues, words came to be seen increasingly as slippery items and the language of the lesser creatures in certain ways superior to human discourse in adequacy. She speculates interestingly on the consequences for literature of this secularisation of language.

As if to counter this argument for an increasing rationalism, come two substantial articles on magic. Noel L. Brann (*HLQ*), discussing the debate between Thomas Vaughan and Henry More, shows how the latter saw himself as defender of the light of reason against the former's appeal to illumination, yet More himself was driven to the defence of spirits and witches against 'atheist' sceptics. Robert M. Schuler (*JHI*) quotes at length from two Rosicrucian alchemical treatises to show the extent to which they provided analogies for spiritual processes within the individual consciousness, one of them being manifestly English Calvinist in its concern with the language of Regeneration. Schuler includes a translation of the *Tabula Smaragdina* (1640).

In letters in *Lib*, Karl Joseph Höltingen and Mark Eccles add useful identifications to the Hull bookseller's list, published in the 1979 volume.

## 2. Poetry

1980 brings to light several hitherto unpublished works by poets of the early seventeenth century. First, Michael O'Connell (*SP*, 1979) produces an edition and translation of William Alabaster's *Elisæis* – that is, the first and only

surviving book of the twelve planned for this epic poem in praise of 'the Virgin Glory of the world'. O'Connell comments helpfully on the history and merits of the poem, and supplies a parallel prose translation, thus making fully available Alabaster's 'heroick song' of which Spenser wrote, 'No braver Poeme can be under Sun'. Also published for the first time is a satirical ballad celebrating the Spanish marriage fiasco of 1624, found on the back of a list of leases in Ripon Cathedral archives by A.J. Smurthwaite (*N&Q*). Anne Laurence (*RES*) discovers two rare Ranter exercises in verse, witnessing to the 'gallant City' of New Jerusalem and the emptying of the 'vials of Gods wrath' over the earth. In a fine piece of literary detective work, Jenijoy La Belle (*JEGP*) establishes the authorship of four previously unpublished metaphysical verses of Herbert Aston, from texts in his sister Constance's commonplace book kept in the 1630s. In linking the 'True Love's Knot' which marked Constance's letters to Aston (carried to him in Madrid by Richard Fanshawe) with the same device identifying the poems, La Belle also takes the opportunity to comment perceptively on the interplay of social and literary forms in this unusual family collection.

Of all the literary families of the early seventeenth century, the Fletchers were among the most prolific, and it is remarkable that only recently has the first major critical investigation of the brothers Giles and Phineas been undertaken<sup>1</sup>. Kastor's aim is to respond, albeit belatedly, to Boas's 1908 plea for 'a more critical and considered estimate of their poetic merits', and in the space of a short book he valiantly traces and distinguishes the output and achievement of these two writers. Inevitably when dealing with works as varied as Giles's *Christ's Victorie and Triumph* and Phineas's *Purple Island* (his poetic 'albatross'), Kastor resorts too often to synopses and the division of their writings into 'meaningful subgroups'. However, in an introductory critical survey the instinct to paraphrase can be an advantage, and Kastor also gives full consideration to the Fletchers' interrelation with their contemporaries, crucial in a study of this kind. His systematic and careful work provides the basis for more detailed criticism to follow up his claim that the influence of Spenser on these so-called 'Spenserian' poets has been 'grossly exaggerated'.

Jonson's religious poetry is often treated as a minor extension of his Horatian idiom. Graham Bradshaw (*ELH*), however, argues that the major collection of 'The Forrest' has to be seen throughout as informed by the Erasmian temper and possessing religious assumptions that lead it to end logically with 'To Heaven'. R.W. Hamilton (*N&Q*) disputes George Williamson's attribution to Jonson of the term 'strong-lined' by pointing to the poet's own criticism of such verse in *An Execration upon Vulcan*. Massinger is shown by C.A. Gibson (*N&Q*) to have been indebted twice for straight borrowings to Jonson's lines to Mary, Lady Wroth (*Ep* 105).

Turning to the study of metaphysical poetry, two current critical trends are the continuing interest in the web of literary traditions and influences in this period, and the elucidation of the shared theology which informs so much private writing in the early seventeenth century. In a study of the connections between liturgical presentation of time and Protestant meditative poetry, Martin Elsky (*SP*) argues that the traditional sacramental role of the memory in 'making present' Christianity's symbolic past is given greater emphasis by

1. *Giles and Phineas Fletcher*, by Frank S. Kastor. Twayne, 1978. pp. 163. £7.55.

Protestant theology with its belief in the 'real presence' as an internal experience. While Elsky uses a theological approach to demonstrate the way in which Protestant poets developed a Catholic heritage, Gordon Braden (*ELR*, 1979) examines the way in which Renaissance poets interpreted a classical tradition – the tense erotic vision of Catullus' *Vivamus, mea Lesbia*. He finds that while Raleigh and Jonson employed the tricks of 'Love's Arithmetick' in their seduction poems, Donne and Marvell adapted Catullus' influence to the serious consideration of physical love in a Christian context.

One of the most deserving and apt reprints to appear in 1980 is Edward Wilson's study of Spanish and English religious poetry in the seventeenth century, first published in 1958 but now concluding a posthumous collection of his essays<sup>2</sup>. In this article, modestly described by Wilson as a 'rambling survey', he draws our attention to the religious lyrics of Golden-Age Spain so often ignored by 'profane critics', and with disarming ease indicates the subtle similarities between the apparently diverse religious cultures of Spain and England in the seventeenth century. T. Anthony Perry's discussion of the relationship between the Italian Leone Ebreo's *Dialoghi d'amore* and Donne's 'Ecstasy'<sup>3</sup>, on the other hand, is an intense and occasionally laboured study of the philosophical influences apparent in Donne's integration of his two lovers into one 'new soul'.

Donne criticism continues to be preoccupied with the dating of his individual works – or rather, the 'proper dating', as Paul R. Sellin ambitiously claims in his article on the third Satyre in a special issue of *HLQ* marking the 350th anniversary of Donne's death. Sellin argues convincingly for a late date of composition, since the famous account of 'Truth' appears to derive in almost every detail from an emblem on the reverse of the medal presented to Donne during his visit to the United Provinces in 1619. This thoroughly researched essay casts a shadow over Bernard Richards's view (*N&Q*) that Donne's source for the same image was Hercules' 'steepe and craggie hill' in Whitney's *Choice of Emblemes* (1586).

The desirability of accurate dating is also a central concern of David Novarr's *The Disinterred Muse*<sup>4</sup>, a collection of essays, old and new, on Donne's texts in the context of his life and the thinking world in which he lived. After thirty years' active service, Novarr takes scholarship seriously: 'The whole business is sometimes disheartening, but it's the only real business in town'. His approach, too, is business-like; in two early essays he identifies the satiric tone and probable date of Donne's 'Epithalamion made at Lincoln's Inn', and discreetly shifts the dating of 'La Corona'. In a new essay (which makes up half the book), he undertakes a thorough study of Donne's late poems, written after 1614 when he was 'priest' to both Apollo and the 'true God'. Novarr's study here yields much wisdom and several interesting hypotheses: it is possible, for instance, that Donne was influenced by Herbert in writing his poem to Mr Tilman, and Donne's old habit of using his Muse to

2. *Spanish and English literature of the 16th and 17th centuries*, by Edward M. Wilson. CUP. pp. xix + 281. £15.50.
3. *Erotic Spirituality: The Integrative Tradition from Leone Ebreo to John Donne*, by T. Anthony Perry. UAla. pp. 143.
4. *The Disinterred Muse: Donne's Texts and Contexts*, by David Novarr. CornU. pp. 218. £11.75.



gain preferment may well have been revived in the writing of his praise of the Sidney Psalms. The whole of this long essay, in its accuracy and fidelity to texts and contents, both personal and historical, is a major contribution to Donne criticism. Novarr is aware, however, that scholarship is a collaborative process, and he draws openly on the work of others in essays on 'The Ecstasy' and 'A Valediction: forbidding Mourning', if only then to indicate how necessary it is to 'disinter' the Muse from the grave of over-erudite or unselective scholarship.

In a short study of the development of mannerism, A.D. Cousins (*ELR*, 1979) notes how the scepticism which was a challenge to accepted styles in Raleigh's late work becomes an aesthetic of discord, a deliberate 'manner', in Donne's verse, particularly his Satyres and Elegies. Margaret Maurer (*ELH*) invokes the social context of Donne's dealings with the Countess of Bedford in order to offer an enlightened reading of terms such as 'discretion' and 'virtue' in Donne's poem 'Honour is so sublime Perfection' for which the Countess was a correspondent. Scott W. Wilson (*SEL*) draws upon the reader's function as mirror for the 'dialogue of one' in a study of Donne's personae, while Laurence Perrine (*Expl*) argues the case for a female persona in 'Confined Love'. The most sustained criticism of Donne's secular writing is to be found in Clayton D. Lein's consideration of the second Satyre (*CL*), which, against the background of a negative critical tradition, demonstrates Donne's 'moral imagination' at work in what Lein sees as a 'major creative effort'. He argues that the poem, spanning the worlds of law, poetry, love and religion with which Donne was engaged, shows an extreme Juvenalian sense of the degeneration of all these systems in the grasp of 'sluttish Time'.

Among studies of Donne's religious poetry, the most outstanding is Terry G. Sherwood's account of 'Good Friday, 1613' (*HTR*) in the light of conversion psychology from Augustine and Bernard of Clairvaux. This leads Sherwood to liken Donne's suffering and eventual turning or conversion in the poem to the dual action of God in suffering on the cross and turning the spheres to sustain life: 'the penitential suffering of affliction is the way of turning, and turning is the way of being'. 'Good Friday, 1613', as a poem dependent upon God's presence to Donne's memory, also features in Achsah Guibbory's more general discussion (*HLQ*) of Donne's use of memory. As 'the Art of *Salvation*', memory is a more trustworthy faculty than human understanding or will, and becomes the 'Gallery of the soul' where man can meet God. R.R. Dubinski (*Ren&R*) notes that in emphasising Christ's teaching role in the central sonnet of 'La Corona', Donne was adapting the Catholic tradition of a rosary of meditative sonnets to contain the Protestant vision of Christ's threefold mediatorial office as priest, king and teacher-prophet.

In celebrating the seventieth birthday of Dame Helen Gardner, any common theme for a collection of essays was bound to seem, as John Carey confesses, 'too parochial a gesture' to honour a scholar and critic whose contribution to literary studies has been so widespread. However, the choice of *English Renaissance Studies*<sup>5</sup> stimulated a number of Helen Gardner's colleagues and former pupils to produce a memorable volume. I.A. Shapiro gives further scholarly consideration to the issue of dating Donne's work – in this

5. *English Renaissance Studies: Presented to Dame Helen Gardner in Honour of her Seventieth Birthday*, ed. by John Carey. Clarendon, pp. 304. £15.

case, the Elegy 'Sorrow, who to this house', which Shapiro claims was written for Thomas Egerton, son of the Lord Keeper, in 1599. In an excellent essay on 'Donne and Coins', John Carey demonstrates that Donne's fascination with coins, particularly for the relationship between the metal and the imprint, reveals his poetic habits and some of the central problems which 'enthralled' him: the need to be 'battered' into shape, the question of resultant value, and the ultimate union of physical and metaphysical in Christ, man and poetry. As Carey examines coins to see the larger patterns of Donne's work, so Robert Ellrodt looks at the treatment of angels by several metaphysical poets in order to discern the characteristics of their individual imaginations. Ellrodt sees it as appropriate, for example, that Donne should have been restlessly fascinated by the paradoxical 'middle condition' of angels, whereas Vaughan perceived them aesthetically as visions of God's immanence in nature. Elizabeth MacKenzie considers the natural growth of plants as a subject for seventeenth-century scientific discussion and as a poetic metaphor relevant both to spiritual growth and to alchemical transformation. The result is an unusual and learned study of the linguistic development from figurative use to a more literal and practical application of the metaphor.

Across the North Sea, another seventieth birthday was being celebrated – that of the Dutch scholar, W.H. Toppen – and the commemorative volume<sup>6</sup> includes an essay by Richard Todd on Herbert's Passion poems. Todd considers the opening sequence of *The Temple* in relation to the Flemish emblem book, *Schola Cordis*, and comments intelligently on the relationship between visual interpretation and the redemptive process for both poet and reader. Herbert's personal use of the traditional emblem of the winepress for Christ's Passion is discussed in two other articles: Wilson F. Engel III (*GHI*) examines the background to Herbert's image in biblical text and commentaries, English liturgy and sermons, and the classics; Troy D. Reeves (*Expl*) notes that in Herbert's 'Agonie' the 'testing' in the winepress takes place not only at Calvary but in Gethsemane, where Christ's 'cup' of suffering anticipates the sacramental change of blood into wine tasted at the end of the poem.

Two critical books taking Herbert as their topic have recently appeared in the series of Salzburg Studies in English Literature. Edmund Miller's hope to present in one book<sup>7</sup> 'a full and balanced picture of Herbert as a Christian writer' was almost certain to be frustrated, but this noble aim produces some surprising insights, notably into the 'oneness' of Herbert's persona in the lyrics as a Christian everyman contrasting with the metaphoric 'many' of God's apparent moods and characteristics. Miller argues that this 'personal withdrawal before the universality of Christian experience' informs all of Herbert's work, and Miller's study is refreshing in that it attempts to follow this claim outside the hallowed walls of *The Temple* into Herbert's prose and, most impressively, into his Latin Passion poems, *Passio Discerpta*. At times Miller is preoccupied with his own critical 'drudgerie', most evidently in playing ingenious games with Herbert's shaped poems, but as a whole the book is a collection

6. *From Caxton to Beckett: Essays presented to W.H. Toppen on the occasion of his seventieth birthday*, ed. by Jacques B.H. Alblas and Richard Todd. Rodopi, 1979. pp. 133. 30 Dutch glds.

7. *Drudgerie Divine: The Rhetoric of God and Man in George Herbert*, by Edmund Miller. USalz, 1979. pp. 250.

of thoughtful and occasionally controversial critical essays covering the full range of Herbert's writing. Rodney Edgecombe's work<sup>8</sup>, by contrast, takes a stylistician's magnifying glass to a small number of lyrics from *The Temple* and examines Herbert's exploitation of the linguistic and literary resources available to him. There are felicitous individual readings, and a cumulative sense of the 'sweetnesse readie penn'd' upon which Herbert drew – ranging from biblical images and liturgical forms to given metres and structures such as the sonnet – but the book's weakness is its fear of standing back from the text to add the generous conclusion or general observation which the best close reading can inspire.

Two less conventional studies of Herbert this year contain some of the most stimulating critical comments on work of this period. Kenneth Mason<sup>9</sup> writes as an intelligent priest and teacher rather than a professional critic, and his short monograph discussing four poems by Herbert was designed as a series of meditations on Herbert's perception of Christian experience and the holiness of the priesthood. Mason's comments contain, however, deeply sensitive and fresh responses to 'The Collar', 'Love' III, 'Aaron' and 'The Flower', expressed with restrained eloquence. A.D. Nuttall, on the other hand, is a critic and self-confessed unbeliever whose unconventionality lies in the approach of his book, *Overheard by God*<sup>10</sup>. He begins with the command, 'Imagine – if you can – God reading this poem' (Herbert's 'Dialogue'), and goes on to examine the writings of Herbert, Milton, Dante and St John in the context of the reader-God whose presence transforms the rhetoric and fiction of their work. God is, after all, no ordinary reader – his claims are 'more importunate and more absolute' than those of his human counterparts – and Nuttall's approach raises a series of intriguing questions concerning the relationship between a fictional God and a real God, the complex territory of truth. Nuttall's 'intuition' forms the starting-point for an inventive and witty critical study, which disturbs accepted readings in a way which is creative rather than cavalier. Though some details of the discussion of Herbert's verse overstress his Calvinism, the finest section of the book considers Herbert's use of 'thine' and 'mine'. Nuttall argues that these pronouns help to create a Sterne-like 'pseudo-dialogue' between the poet and God which is yet a necessary fiction, since its collapse (into the state of 'no Thine and Mine' desired by Herbert) would deny all possibility of poetry or prayer.

Shorter studies of Herbert again reflect the current pattern of scholarly concerns. Ted-Larry Pebworth (*ELR*, 1979) continues the trend of establishing minor texts, with a new edition of Herbert's once-doubtful poems to the Queen of Bohemia, taken from the manuscript source overlooked ever since Grosart's inaccurate edition, and only now rediscovered. Pebworth argues strongly for the superiority of this early and carefully copied text, and demonstrates that the poems, though clearly not masterpieces, are impressive examples of the political poetry which uses art to 'transform objective loss into subjective gain'. Daniel W. Doerksen (*GHI*) also strives for historical accu-

8. 'Sweetnesse Readie Penn'd: Imagery, Syntax and Metrics in the Poetry of George Herbert', by Rodney Edgecombe. USalz. pp. 180.

9. *George Herbert: Priest and Poet*, by Kenneth Mason. SLG. pp. 27. 50p.

10. *Overheard by God: Fiction and Prayer in Herbert, Milton, Dante and St. John*, by A.D. Nuttall. Methuen. pp. 147. £8.95.



racy when he refutes J. Max Patrick's claim that the text of *The Temple* was set during Herbert's lifetime. Using the evidence of the Ferrar family papers, Doerksen goes on to indicate the strain which the period of the publication of *The Temple* in 1633 placed upon the friendship of Nicholas Ferrar and Arthur Woodnoth, Herbert's executor.

Concern for theological accuracy in readings of Herbert's relationship with God prompts Garret Keizer (*GHJ*) to point out that, though Christian faith involves the acknowledgement that man cannot act to influence his own salvation, he is still required to make an active response to God in terms of love and praise. Keizer cites biblical evidence to support this view, and to supply a term for such human response – 'fragrance' – which he links with Herbert's ubiquitous 'sweetness' and studies in relation to the poem 'Marie Magdalene'. Daniel Ruby (*SEL*) argues that Herbert's five 'Affliction' poems represent a coherent progression from an individual understanding (or misunderstanding) of God to a communal vision and acceptance of God's tempering, in which even the process of writing becomes shared – God 'mends' his rhyme. A fine account of Herbert's 'Prayer I' is offered by Gerald Hammond (*Expl*) in which he indicates that the syntactical and metaphoric structures of the poem both lead to the conclusion that prayer is something not to be defined, but implicit, 'understood'.

Critical attention to traditions and lines of influences is also well represented in Herbert studies. John P. Hermann (*GHJ*) links the short poem 'Superliminare', which precedes *The Church*, with the tradition in mystical writing of inviting the worthy but warning of the dangers to the unprepared or 'profane' reader. Robert H. Ray (*N&Q*) identifies the way in which Herbert's own writings are subtly adapted by two later seventeenth-century readers, whose linguistic revisions reveal the influence of the rise of science. The admiration of Ruskin for Herbert's poetic skill and Christian wisdom – Herbert was 'the most heavenly writer' Ruskin knew – is fully documented by John L. Idol Jr (*GHJ*); he notes that Ruskin felt his need for the solace of Herbert's writing particularly strongly when he found, while in Venice, that his mother had packed a copy of Bunyan's *Grace Abounding* instead of *The Temple*.

Not surprisingly, Vaughan's poetry is once again considered in relation to Herbert's work. In a discussion of the ways in which Herbert and Vaughan expressed public concerns in private modes, Claude J. Summers and Ted-Larry Pebworth (*GHJ*) point out Herbert's reliance on church structures to write allusively of public religious issues, and indicate that Vaughan's discovery of the 'temple of nature' similarly gave him a medium for political and religious allusion. John J. Pollock (*Expl*) supplies a detailed account of Vaughan's divided consciousness in 'Vanity of Spirit', as revealed in the images of fragmentation which keep the poet outside God's circle of unity; it is only when Vaughan stops trying to seek the wholeness of God and accepts the ultimate disunity of death that he can gain a 'half glance' of the divine. A rather weak study of common themes in Vaughan's 'paragraph poems' by Cherrell Guilfoyle (*EA*) completes a thin year for Vaughan Studies.

Crashaw fares better, as the subject of a full-length study by Paul A. Parrish<sup>11</sup> intended as an introduction to the life and works of this oft-maligned poet. Though Parrish's accounts of Crashaw's writing tend to be descriptive

11. *Richard Crashaw*, by Paul A. Parrish. Twayne. pp. 189. £7.90.



rather than analytical, he achieves his aim of bringing Crashaw into the main stream of his contemporary poetic and cultural traditions, demonstrating that the poet's idiosyncrasy lies in a 'unique fusion' of diverse though often familiar influences, rather than in a fundamental 'peculiarity' as T.S. Eliot maintained. Parrish interprets Crashaw's religious and poetic development in parallel, and sees each as a gradual conversion: while every step in Crashaw's career took him closer to Catholicism, his increasingly elaborate and Baroque poetic style developed like a descant to amplify and embellish the plainsong of his early work. Parrish discusses the remarkable range of Crashaw's writing, and his account of 'The Weeper' – vital to any successful understanding of Crashaw's poetry – is especially well done.

There is still the need, however, as Albert R. Cirillo (*ELR*, 1979) points out in a bibliography of recent Crashaw studies, for a detailed reading of Crashaw's work along the lines of Rosamund Tuve's seminal study of Herbert. In a less ambitious study which nevertheless uses Tuve's historical approach, Elizabeth H. Hageman (*SP*) argues that Crashaw's *Carmen Deo Nostro* is structured round the Roman church calendar. After the introduction honouring the Name of Christ, the poems fall into two groups, which Hagerman entitles the 'temporal' and 'sanctoral' halves of the work: the first is patterned on the church's cycle from Christmas to Easter, and the second on the calendar of the saints, whose sanctity is a human response to Christ's redemptive actions depicted in the events of the Incarnation.

Arthur Pollard has edited a useful Casebook on Andrew Marvell<sup>12</sup>. It is interesting to have some excellent criticism from the period 1892–1921, though it is a pity maybe that no room was found for writings subsequent to 1970 or any criticism of the Restoration satires. Undergraduates, for whom the series is largely intended, will benefit, however, by being introduced to the critical responses of Leishman, J.V. Cunningham, Frank Kermode, D.M. Friedman and Joseph Summers.

In the wake of the tercentenary tributes an assessment of the critical revaluation of Marvell seems inevitable. Harold Tolliver in a long review article in *ELH* points out how Marvell has proved particularly instrumental in inspiring a constant critical revisionism. The model proposed is an ever increasing approach to truth by a journey which seems unending. His praise for a literature which produces such a self-consuming activity is maybe a little too comforting to critics in search of job-security entirely to convince. By contrast, Philip Larkin (*ELR*) seeks sternly to distinguish between critical fashion and permanent value in the poetry but produces a Marvell who seems to be writing verse similar to Larkin's own, admirable for its ease of utterance within the formalities of metre and rhyme and productive of moments of sudden directness, when we meet with the hallucinatory image or the frank sentiment. Lucy Gent (*RenQ*, 1979) also seeks to specify particular elements in Marvell's poetry as a whole. She identifies for particular study his habit of inventing playfully specious causations. Within this formal game, Marvell can image the behaviour of the mind, self-enclosed yet conscious of its solipsism, eager for knowledge yet acknowledging the limitations of insight. The argument remains, maybe, to be tested against the study of individual poems.

12. *Andrew Marvell Poems: A Casebook*, ed. by Arthur Pollard. Macmillan. pp. 247. £9.50.

In an article that disposes of some cherished sentimentalities, Michael Gearin-Tosh surveys Marvell's iconography and demonstrates the dubiousness of all supposed images of the poet other than the Nettleton portrait, even the 1681 prefatory engraving. In another article of negative evidence, Nicholas Guild (*SEL*) argues, against Wallace, that the elegies of the 1640s fail to prove any secure Royalist sympathies. What they say is demanded by their occasion and is suitable to the genre; little more can be safely claimed. Gerard Reedy S.J. (*SEL*) puts further dampers on the supposed flames in an essay on the 'Horatian Ode' and 'Tom May's Death'. With political alignments changing so fluidly in the later 1640s, the attack on Tom May may well have been made for his failure to detect the greatness of Cromwell, rather than his political apostasy. Reedy argues, interestingly, that Marvell's animus may have been the more bitter because he detected in May a parody of a position that Marvell himself once held. Angus Easson (*N&Q*) offering a more certain speculation, suggests that 'Clorinda and Damon' derives from the religious imagery of the 'nymph of the fountain' topos. J.E. and N.O. Weiss (*N&Q*) identify a contemporary reference in 'Last Instructions' to the disappearance of sunspots, a phenomenon known as the Maunder Minimum. In a poet not otherwise prone to scientific reference, they claim that it intimates a widespread interest in the phenomenon.

There are a considerable number of articles casting light on 'Appleton House'. Sue Erickson (*ELR*, 1979) illuminates its dynastic argument. To reassure the Fairfaxes for the hopes invested in the marriage of their only child and daughter, she argues that Marvell invents a bogus history for just such an heiress in Isabel Thwaites. The cool nerve with which, she claims, Marvell observes this process becomes icy detachment in Allan Gray's study of the poem's surface movements (*ELR*). The poem becomes a study in transitions between different and varied intellectual systems of allusion. Meaning resides not in a cumulative process but in the implications of a poetic method. Peter Schwenger (*SP*) substantiates a similar viewpoint by reference to the Mannerist aesthetic of Tesuro. This is a closely argued and extremely articulate essay which finds in the pleasurable deceitfulness of metaphor a language for analysing the poem which is rewarding and illuminating. The return to stability in Tesaurian models, an equivalent to man's Restoration after his Fall, Schwenger feels is denied to the reader in a poem which remains within the clouded world of human blindness. In briefer notices, John Barnard (*RES*) uses exact evidence from an early eighteenth-century estate map of Denton convincingly to show both the exactitude and the licenced exaggeration of Marvell's hydrology in the poem and James G. Turner (*Expl*) resolves the crux in ll.455-60 by separating out what are too often conflated by readers. Douglas Brooks-Davies (*N&Q*) offers evidence that supports and considerably extends Miss Röstvig's identification of a numerological structure within the poem.

Fyfield Books have continued their useful service of providing accessible paperback selections of seventeenth-century poets, with a volume of Herrick's verse<sup>13</sup>. The selection is generous (over eighty poems) and representative of what the editor calls Herrick's 'comprehensive sensibility' and the varieties of

13. *Robert Herrick: Selected Poems*, ed. by David Jesson-Dibley. Carcanet. pp. 90. £1.95.

his tempo and mood, even including some of the infrequently read *Noble Numbers*. Jesson-Dibley's decision to group the poems according to theme, however, is less welcome (despite the fact that he retains the numbering of Herrick's original order) and the frugal annotation is disappointing. The introduction is, sadly, also muddled in its biographical section, and somewhat thin on critical insights, though it works its way towards some useful comments on the two central qualities of Herrick's muse: 'cleanly-wantonness' and the awareness of 'times trans-shifting'. Elsewhere, Herrick is the focus of two close studies: a reading of the subtle wit in his 'Precepts' by Judith E. Boss (*ELN*), and a note on the multiple meanings of 'sincerity' in 'Upon Julia's Fall', with implications from the natural to the statuesque, by Robert W. Halli Jr (*Expl*).

Christine Rees, in an article on Cowley's *Mistress* (*FMLS*), highlights the weaknesses of the prevailing interest in the patterns of literary history when such study leads to a poet's being considered in the light of a misleading or inappropriate heritage. She rejects the assessment of Cowley as a second-rate Donne, and links his *Mistress* instead with the Elizabethan sonnet cycles, particularly Sidney's *Astrophil and Stella*. In claiming that Cowley's work is not a miscellany but a structured Petrarchan cycle in 'the metaphysical mode', Rees also draws illuminating parallels between its title and those of named love-sonnet sequences, as well as Herbert's *Temple*. Though she admits the flaws in Cowley's work – it has a clear pattern but lacks an emotional centre or persona – Rees is right to maintain that the self-styled 'Love's Columbus' had not discovered new poetic worlds but 'redrawn the map of an old world'.

### 3. Prose

The Resolve is characteristic seventeenth-century form, part essay, part meditation, part sermon-image, an experiment in *genre*. Few of the major writers practiced this form and it is all the more necessary therefore to have John L. Lievsay's anthology<sup>14</sup>. With its unusually excellent index, it becomes a finding-place for religious commonplaces of the period. The notes with their combination of learning and economy extend this use of the book. My only slight criticism would be, as usual with an anthology, of what has been included and what missed out, a problem complicated by the tenuous identity of the form. To find Breton's *I Would and Would Not* included as *Resolves* and to find Fuller's various *Thoughts* absent is, nonetheless, perplexing.

The status of women in the period is the subject of two articles. In her contribution to a volume on the interesting subject of *Women's Autobiography*<sup>15</sup>, Cynthia Pomerleau touches on the work of Margaret, Duchess of Newcastle, Lucy Hutchinson and others, but only to make the political point that such women appeared totally to accept their subordination. Ms Pomerleau's bitterness is maybe justified by Gustav Ungerer's embarrassed account (*Lib*) of the anonymous *Discourse of the Married and Single Life* (1620), which is a ferocious and trivial piece of misogyny appearing in the aftermath of the Overbury murder. Mr Ungerer, however, identifies it as indisputably a translation of a lost work by Roland du Jardin, a minor luminary in the Pléiade.

14. *The Seventeenth-Century Resolve: A Historical Anthology of a Literary Form*, ed. by John L. Lievsay. UKentucky. pp. 211. \$15.50.

15. *Women's Autobiography: Essays in Criticism*, ed. by Estelle C. Jelinek. Indiana UP. pp. xii + 275.



How the King James Bible became the best piece of committee English ever produced is partly explained in a long article by E.C. Jacobs (*Lib*). He shows that an annotated Bishops' Bible of 1602 now in Bodley was used as the basis for revision at the general meeting of 1609. Statistical tables set out the figures for final emendation and show that the direction of the revision was primarily stylistic. Samuel G. Hornsby Jr (*Ren&R*) shows the same translators understanding Romans 12.3 in the light of Peter Martyr's commentary.

The reaction in favour of Bacon's significant contribution to cultural history is continued in a number of articles. Laurence Berns (*Interpretation*, 1978) in a generous and stimulating article distinguishes in Bacon a belief in the mind's activity before the phenomenal word. He subjects the section on the Idols in the *Novum Organum* to illuminating scrutiny and even argues for Bacon's recognition of the necessary function of mathematics in defining the laws of nature. The second half of the essay is concerned with Bacon's definition of the good in terms of social and co-operative goals. The essay's virtues are also maybe its weakness; it seeks too consistently, perhaps, to unify Bacon's thought and in doing so overlooks the tensions on which it is largely built. L. Jonathan Cohen (*JHI*) maintains that although Bacon believed in the final possibility of certainty in describing natural law, in the intermediate stages he held a sophisticated doctrine of probability which influenced later scientific gradualists and founded a counter-tradition to Pascalian mathematics. These philosophical accounts have to be set beside Charles Whitney's argument (*SN*) that literary models, and specifically the holistic ambitions of allegory, generate the model for Bacon's massive ambitions in the *Instauratio* as a whole. The Baconian habit of mind provided the corrective needed by Alexander Herzen in his revulsion from Schelling's idealism: this is the argument of Aileen Kelly (*JHI*) who finds Herzen's attempt to go beyond the real/ideal dualism initiated, at least, by the study of Bacon. The negative critique of *Novum Organum* proved readily available to a Left-Hegelian interpretation. With more specifically literary interests, Joan Wylie Hall (*Expl*) demonstrates the presence of intricate metaphorical designs even in the *Essays* of 1597 and proves the case by reference to *Of Followers and Friends*.

Sir Thomas Browne is considered by A. Favre (*EA*) from the standpoint of metamorphosis placed within the stability of permanent cycles and repetitions. Burton also has received relatively little attention this year. J.B. Bamborough in the Helen Gardner *festschrift*<sup>5</sup> makes an interesting comparison of Burton with the polymath Cardan who provides closer kinship than the analogues we are customarily offered, Erasmus, Rabelais, Montaigne or Menippean Satire, each of them politely sent about their business by Mr Bamborough.

The desirable state of having the sequence of Donne's works in good modern editions has come a stage nearer completion with Helen Peters' work on the *Paradoxes and Problems*<sup>16</sup>. The introduction seems to me textually skilled and the edition has full notes in which the tracks of Donne's own reading are traced. The introduction also presents a history of the two closely related forms, though the attempt to argue that Donne himself is as clear about the distinctions within and between the forms as rhetorical tradition maintained does not quite stand up to the experience of reading them. Miss Peters is

16. *John Donne: Paradoxes and Problems*, ed. by Helen Peters. Clarendon. pp. xcvi + 142.



to be congratulated, however, on the disentangling of a particularly knotted textual tradition. Ernest W. Sullivan II (*PBSA*) adds a footnote on the misinterpretation of the Tanner MS version of the Raleigh Problem.

Study of Donne's sermons increasingly recognises in them a kind of encyclopedia to Donne's thinking, on a range of topics. Lynette McGrath (*SEL*) for example, by garnering Donne's references to poetry, has constructed the outlines of a poetic close to Sidney's in its combination of an exemplary and a moral aesthetic. In maybe the most interesting section she argues that he extends the need for indwelling spirit as a guide to interpretation of the Bible to all acts of validated reading. Achsah Guibbory (*HLQ*) shows Donne's indebtedness for his theory of memory to St Augustine. Memory is the faculty least infected by the Fall and through its agency the individual becomes a gallery illustrated with God's transactions with the self. The function of the sermon is to direct the individual to what he already knows and lead to acts of private reflection. Jeanne M. Shami (*ELH*) is also concerned with the transaction between preacher and congregation. Though zeal has formal priority to Donne, she argues that form and style are actually governed by discretion, which comprehends aptness to the context, appropriateness to the individual but most of all accommodation to human limitation. Induction of despair is the great rock which Donne as preacher has to negotiate and his achievement of the task argues, she claims, for greater self-discipline than is sometimes accorded him. On a more technical issue, I.A. Shapiro (*RES*) continues to draw on the evidence of recently discovered Ms. versions of notes on Donne's sermons (*RES*, 1978) to show that Donne repeated sermons in different contexts and cautions us both about the dates given in the original editions and about using them as data for the development of Donne's theology.

In two bibliographical articles, John Millor Wands (*PBSA*) sorts out the publishing history of the first two editions of Joseph Hall's *Mundus Alter et Idem* and James Ellison (*Lib*) performs a similar service for Sir Edwin Sandys's *Relation of the State of Religion*.

The origins of Traherne remain mysterious. Richard D. Jordan (*N&Q*) explores various biographical speculations and indicates references to him in two post-contemporary German Encyclopedias, lifted from Wood's *Athenae*. Sharon C. Seelig (*ELR*) argues that the early prose *Select Meditations* are notably more orthodox in their theology than the *Centuries of Meditations*.

# Milton

C.A. PATRIDES

## 1. General

It should have been an embarrassment for the present reviewer to begin with a notice of his own work, the enterprise he co-edited with Raymond B. Waddington under the title *The Age of Milton: Backgrounds to Seventeenth-Century Literature*<sup>1</sup>. Fortunately, he is directly responsible for only one of its eleven chapters, 'The Experience of Otherness: Theology as a Means of Life'. His effort may or may not be commendable in itself; joined to the other ten chapters, however, it helps to elevate the volume to the most ambitious level we have witnessed for a very long time. A massive undertaking, the enterprise aspires to 'provide varieties of contextualism for a fuller comprehension of the poetry and prose of Milton and his contemporaries'. The first chapter, by G.E. Aylmer, attends to the historical background. Thereafter, Austin Woolrych details the political background; Theodore K. Rabb, the economic and social; Kenneth Charlton, the educational; Samuel I. Mintz, the philosophical; C.A. Patrides, the religious and theological; and P.M. Rattansi, the scientific. The remaining four chapters are devoted to discourses by Peter le Huray on music, Philipp P. Fehl on the fine arts, Thomas O. Sloane on rhetoric and logic, and Raymond B. Waddington on Milton in relation to the poetry of his time. The volume concludes with a detailed chronological outline and two extensive bibliographies of nearly two thousand items arranged by subject: one of primary sources ('An Introduction to the *Short-Title Catalogue*'), the other of secondary sources. According to the two editors, the volume's primary audience was conceived to be advanced undergraduate and postgraduate students of English literature, even though the expectation was that other students of the period would find in its pages much of singular usefulness to them. 'Nor did we disregard the possibility', it is further stated, 'that teachers would wish to review largely familiar terrain, or to appraise themselves of the state of scholarship within adjacent disciplines'.

Louis L. Martz's *Poet of Exile: A Study of Milton's Poetry*, indisputably foremost among the year's contributions to our understanding of Milton's poetry *qua* poetry, is a major critic's major achievement<sup>2</sup>. A number of its diverse parts have been published periodically over the last twenty years; but

1. *The Age of Milton: Backgrounds to Seventeenth-Century Literature*, ed. by C.A. Patrides and Raymond B. Waddington. ManU; B&N. pp. x + 438. £22.50; \$34; pb £6.95; \$14.
2. *Poet of Exile: A Study of Milton's Poetry*, by Louis L. Martz. Yale. pp. x+356. \$22.50.

properly revised and generously extended, they are now pressed into the service of a much more comprehensive design, terminating in one of our time's most thoughtful accounts of Milton's poetry as a whole. Milton is seen as a 'poet of exile' in the suggestive sense that, in spite of his isolation from the community of men first by the loss of his eyesight and then by the collapse of his political expectations, he committed himself zestfully to 'the act of living' as a guardian of mankind's past and future (Ch 4). The development of this commitment is studied in the first instance by way of the shorter poems, notably *Comus* and *Lycidas*; but focusing primarily on *Paradise Lost*, to which wellnigh half this study is devoted, Martz examines a variety of patterns – the metamorphoses centred on light, the diffusion of divine goodness, the endowment of man with the power of choice, the trials of faith adumbrated in Books XI and XII – throughout which the bard is himself an actor responsive to the fluctuating fortunes of his human protagonists. Written with extraordinary clarity and argued with full awareness of the theses advanced by others, *Poet of Exile* demonstrates also Martz's impressive ability to explicate intricate claims in depth, witness in particular the sustained discussion of the extensive Ovidian element in *Paradise Lost* (Ch 12–14). The study concludes with two chapters on the configurations of the 'paradise within' in *Paradise Regained* and *Samson Agonistes*. Of two appendixes, finally, the most intriguing one explores the likelihood that *Paradise Regained* bears some analogy to the form and style of Virgil's *Georgics*.

John R. Knott Jr, who in 1971 presented us with one of the most suggestive and elegant studies written up to that time, *Milton's Pastoral Vision* (YW 52.238), now repeats his achievement in a different but equally comprehensive context, the varieties of Puritan thought and experience. Capably balancing the general and the particular, he provides in *The Sword of the Spirit*<sup>3</sup> the best study of the subject published so far. Individual chapters are devoted to Richard Sibbes, Richard Baxter, Gerrard Winstanley, Milton, and Bunyan. The chapter on 'Milton and the Spirit of Truth' ranges widely to encompass, through sharply perceived observations, the fluctuating attitudes of Milton under the pressure of events and, lastly, in his major poems. The three pages centred on *Paradise Regained* alone condense suggestively the quintessence of Milton's final vision of the power inherent in Scripture.

Major editions of Milton's poetry are understandably rare. Such are the difficulties of the task that an editor must devote years of study to the text alone. A reasonable compromise is to reprint a responsible text with up-to-date critical apparatus, as in this year's reissue of B.A. Wright's text (1956) with an introduction and notes by Gordon Campbell<sup>4</sup>. The new edition is a worthy addition to the limited number of commendable texts now in print. Campbell's introduction is functionally positive; but it is his annotation that is particularly excellent, displaying as it does a detailed knowledge of the poetry and an exceptional ability to condense extremely complicated matters. The edition also includes a chronology of Milton's life, a biographical note, and select bibliography.

3. *The Sword of the Spirit: Puritan Responses to the Bible*, by John R. Knott Jr. UChic. pp. ix+194. \$18.
4. *John Milton: The Complete Poems*, text ed. by B.A. Wright, intro. and notes by Gordon Campbell. pp. xxxiii+606. Everyman's University Library. Dent; Dutton. £6.95; pb £2.95 (in U.S., pb only, \$9.25).

Among essays of a general nature, Archie Burnett's 'Compound Words in Milton's English Poetry' (*MLR*) studies in detail the poet's creative deployment of compound adjectives and nouns against the background of sixteenth- and seventeenth-century usage. Concerned with another matter altogether, Samuel S. Stollman in 'The Conceptualization and Role of Judaism and Pharisaism in Milton's "Great Argument"' (*Hebrew University Studies in Literature*) examines the poet's view of the Pharisees as adversaries of both Jesus and the Jews, as 'teachers of erroneous doctrine'; but, adds Stollman, Milton understood neither the Pharisees nor the Jews.

Among essays aimed at aspects of Milton's life, Leo Miller's 'Milton's Clash with [William] Chappell' (*MiltonQ*) attends to the poet's differences with his first tutor at Christ's in relation to 'Elegia I' and 'Prolusion III', while Allan Pritchard's 'Milton in Rome: According to Wood' (*ibid.*) revisits Anthony Wood's biography of the poet and notes that the source for the report on Milton's visit to Rome is a letter from William Joyner. Finally, the first two of the five essays in the Helen Gardner *Festschrift*<sup>5</sup> concern the poet's relationship with a fellow-poet and a so-far elusive friend. The fellow-poet is discussed by Christopher Hill in 'George Wither and John Milton'; and the friend, in 'Milton's Admirer, Du Moulin of Nîmes', by E.E. Duncan-Jones.

Among studies devoted to Milton's impact, certainly none is as visually attractive as Pamela Dunbar's examination in depth of the masterpieces that constitute *William Blake's Illustrations to the Poetry of Milton*<sup>6</sup>. In a related area of inquiry, the fourth volume of the irregularly published *Milton and the Romantics*<sup>7</sup> includes two relevant essays; Peter McNerney's 'Satanic Conceits in *Frankenstein* and *Wuthering Heights*', which marks the Satanic dimensions of Mary Shelley's Victor and Emily Brontë's Heathcliff; and Joseph Wittreich's '“The Illustrious Dead”: Milton's Legacy and Romantic Prophecy', which extends the thesis of his *Visionary Poetics* (YW 60.209–10).

Among bibliographical studies, D. F. McKenzie's 'Milton's Printers: Matthew, Mary and Samuel Simmons' (*MiltonQ*) explicates the relationship between the poet and the printers of many of his early pamphlets and of *Paradise Lost*. K. A. Coleridge provides a descriptive catalogue of the more important Miltoniana in the Turnbull Library at Wellington, New Zealand<sup>8</sup>; and Beth E. Luey, a detailed index of the first twelve volumes of *Milton Studies*<sup>9</sup>, thereby confirming yet again what indispensable contributions it has made since 1969 to our understanding of Milton (cf. YW 50.231).

The Milton Centre of Japan under the presidency of Fumio Ochi continues to serve as the focus of the activities of Japanese Miltonists. The fourth volume of the *MCJNews* gives synopses of the papers delivered at two general

5. *English Renaissance Studies presented to Dame Helen Gardner*. Clarendon. pp. 320. £15.
6. *William Blake's Illustrations to the Poetry of Milton*, by Pamela Dunbar. OUP. pp. 240, with 92 halftones. £20; \$59.
7. *Milton and the Romantics*, ed. by Stuart Peterfreund and Arthur J. Weitzman. Volume 4. pp. 41. NorthU \$2.
8. *A Descriptive Catalogue of the Milton Collection in the Alexander Turnbull Library, Wellington, New Zealand*, by K.A. Coleridge. OUP. pp. 618, with 60 plates. £32; \$98.
9. *Milton Studies Index: Volumes I–XII*, by Beth E. Luey. UPitt. pp. viii + 105. \$16.95.



colloquia and at a symposium on *Areopagitica*, alike held at Kyoto's Doshisha Women's College of Liberal Arts, and a list of the impressively numerous publications of Japanese Miltonists for 1978.

## 2. The Shorter Poems

Leo Miller speculates on the dates of composition of Milton's Latin obituaries of 1626 (*N&Q*). Frederic B. Tromly in 'Milton's "Preposterous Exaction": The Significance of *The Passion*' (*ELH*) proposes that Milton's 'dynamics of failure' encompass 'something positive, even paradoxically successful': the dramatisation of his very failure to perform as a mature poet. Sandra Corse in 'Old Music and New in *L'Allegro* and *Il Penseroso*' (*MiltonQ*) attends to Milton's use of the theoretical aspects of music current in the thought and practice of the most important musicians of his day; and Archie Burnett records some interesting parallels between the twin lyrics and Theophrastan 'character' literature (*N&Q*). J. Pironon opines in a pseudo-psychoanalytic glance at 'The Images of Woman in the Sonnets and Some Minor Poems of John Milton' (*CahiersE*) that such images are more 'typical' than the ones in the major poems.

In connection with *Lycidas*, Karl P. Wentersdorf in 'The Thematic Significance of the Flower Catalogue in Milton's *Lycidas*' (*ELH*) explicates the import of the poem's third movement (ll. 132–64) by discoursing on the symbolic permutations of its various flowers. J. Martin Evans in 'Lycidas, Daphnis, and Gallus' (in the Gardner *Festschrift*<sup>5</sup>) inverts out common expectations by arguing that Milton's pastoral elegy is 'less conventional' than we assume as a matter of course; but the evidence he provides with marked zest should be qualified with the cumulative details invoked by other scholars to date. G.W. Pigman III in discussing 'Versions of Imitation in the Renaissance' (*RenQ*) touches on the poem to suggest the difference between imitation and emulation. In the meantime, the notorious 'two-handed engine' continues to obsess readers who have, it appears, nothing better to do. Its latest victims include A.M. Gibbs, who believes Francis Quarles useful in shedding light on the enigma (*RES*), and S. Viswanathan, who thinks that the reasonable precedent in Revelation 19.15 might have been recollected 'by way of pageantry' (*Archiv*).

Samuel Palmer's etchings for *Lycidas*, *L'Allegro*, *Il Penseroso*, and *Comus* – 'a compact block of work', he himself said, 'which I would fain hope might live when I am with the fallen leaves' (1864) – are now available in an elegant edition with an introduction by Geoffrey Keynes and Arnold Fawcus<sup>10</sup>.

## 3. Paradise Lost

A book that had to be written has happily been written at last. Robert Crosman's *Reading 'Paradise Lost'*<sup>11</sup> displays its credentials at the very outset: assurance of tone, lucidity of style, and total commitment to Milton's poetry. 'The act of reading is in its very nature interpretive, a making of decisions', we are told; and Crosman's reading, and his decisions, place him not so much in

10. *Samuel Palmer: A Vision Recaptured: The Complete Etchings and the Paintings for Milton and for Virgil*. Intro. by Geoffrey Keynes and Arnold Fawcus. TPF, for the William Blake Trust. pp. 88, with 23 plates. np.

11. *Reading 'Paradise Lost'*, by Robert Crosman. IndU. pp. xi+262. \$25; pb \$9.50.

the line of descent from Stanley Fish, whose *Surprised by Sin* (1967) he acknowledges as a seminal study, as within the circle whose centre is still occupied by Joseph H. Summers's *The Muse's Method* (1962). Crosman's sensitive response to *Paradise Lost* will in the event affect the experience of other readers, present no less than future. Answers are not always provided. They are, indeed, zealously eschewed, in that Crosman prefers to think of one's experience of reading *Paradise Lost* as an ongoing collaboration with its creator. There is at the same time a gentle guidance of the reader, achieved with a suggestiveness several times more useful than the common – all too common! – endeavours by others to proclaim their version of Milton as the definitive one. The opening lines of *Paradise Lost*, for example, are now seen to bristle with questions which arouse expectations that are later inverted and ambiguities that are subsequently exacerbated – in short, there is said to be an increasing distrust by the reader of the very poem he is reading. The stage thus set in the first chapter apropos Books I–II, the second chapter discourses on the implications of Milton's conception of Heaven, while six other chapters are respectively devoted to Paradise, the War in Heaven, the Creation, the Fall, the consequences of the Fall, and the promised redemption. True, much is not always satisfactory, for example the extremely weak discourse about Heaven (Ch. 2) and the disappointing effort to reconsider 'The Comedy of the Fall' (Ch. 6). Equally true, many of the points here forcefully made are insights already articulated by others. If not sustained in its achievement, however, Crosman's book is certainly committed; and if not entirely original, it is indisputably zestful. An irenic synthesis, *Reading 'Paradise Lost'* can be commended as the most responsible introduction to the poem made available in recent years.

As much praise is also merited by yet another book likewise devoted exclusively to the epic, G.K. Hunter's '*Paradise Lost*'<sup>12</sup>. It is no less introductory than Crosman's book, despite the broader range of reading it presupposes. Clearly a 'traditional' study, it connects *Paradise Lost* to the inherited literary past from Homer to Renaissance literature even as it argues the poem's premeditated departures from that past. So, after a brief introduction, two chapters consider the poem in relation first to 'the epic mode' and next to 'drama'; another chapter attends to the poem's language at large; while the discussion is thereafter annexed to particular books of the poem in order to demonstrate Milton's subjective and objective vision (Bk. VI) and his omnipresent symmetries in connection with the Fall (II and X), human history (XI and XII), and the creation (VII and VIII). Only thus prepared does Hunter feel we can approach the complexities at 'the heart of the poem' (IV and IX). A brief chapter – in effect, however, an appendix – concludes the book with a glance at the poem's critical history. Marvellously lucid throughout, Hunter's style gives the appearance of simplicity to the point of naivety; but it is a simplicity that argues his habitual predilection for common sense. Pyrotechnics in his style as in his argument are eschewed in favour of 'central' and even 'conservative' interpretations serenely, calmly apprehended. Other scholars are invoked often, and invariably to advantage. By the end, the reader emerges from the book cognisant of the poem's most prominent contours. He has not been dazzled; he has not even been surprised: but he has comprehended much.

12. '*Paradise Lost*', by G.K. Hunter. Unwin Critical Library, ed. by Claude Rawson. A&U. pp. vii+213. £10; \$15.95.

Formidably learned studies of *Paradise Lost*, drawing on the vast materials inherited by Milton, are far less in evidence now than they were heretofore, no doubt because it requires a persevering spirit to labour over many years to master the background and relate it to Milton's poetry in the foreground. One such persevering scholar is Stella P. Revard, who, after publishing a series of scholarly essays beginning in 1967, now provides us with a full-length account of *The War in Heaven: 'Paradise Lost' and the Tradition of Satan's Rebellion*<sup>13</sup>. Supported by a detailed knowledge of the relevant primary and secondary sources, the study devotes one chapter each to a delineation of Satan's pride and envy, two chapters to the war's political implications, and thereafter – as the study gathers force – individual chapters centred on the nature of the war's 'reality', Satan's 'heroism', and the Son's 'glory', ending at last with a thoughtful evaluation of the episode's import for the poem at large. Revard's study is at once a synthesis of previous theories about the war in Heaven and a major contribution to our understanding of its implications.

The war in Heaven – and much else besides – is also studied from a decidedly different perspective by Murray Roston in *Milton and the Baroque*<sup>14</sup>. Invariably, of course, the term 'baroque' can be made to conform to any particular view of the developments during the Renaissance that one is determined to emphasise; and Roston, bent on universalising its applicability, sees it as part of a larger movement centred on the amplified view of the heavens that was the contribution of Copernicanism. In the light of this interpretation, *Paradise Lost* emerges as 'a parallel Protestant expression of the new vision of creation, and of the place of the Christian worshipper within it'. Accordingly, the poem's first two books are said to be concerned to establish 'the immensity of the conflict between two awesomely powerful forces' within an expressly baroque setting. In subsequent books, we are assured, Milton upheld the equally baroque insistence on the tactile 'hardness and durability' of corporeal forms in Heaven as on earth (Ch. 3), the 'baroque clash of forces' painted in the account of the war in Heaven (Ch. 4), and the 'baroque sumptuousness' that informs 'the enriching quality of plenitude and luxuriance associated both with Eden and with the natural world at large' (Ch. 5). Roston is well enough aware that parallels between art and literature do not always persuade; and some readers will doubt whether the baroque dimension was indispensable to the exposition of the patterns of Milton's thought delineated in *Milton and the Baroque*. In short, while Roston's ability to focus on the innermost recesses of *Paradise Lost* impresses one much, his generalisations – themselves often baroque in their exuberance – are wont to engage one least.

Expectations to the contrary, the 'baroque' does not figure in John G. Demaray's study of *Milton's Theatrical Epic*<sup>15</sup>. The concern here is with the gradual evolution of Milton's vision toward *Paradise Lost* in terms of those aspects that jointly attest to 'a series of thematically interrelated prophetic shows and theatrical triumphs, both sacred and profane, of a sort deriving from

13. *The War in Heaven: 'Paradise Lost' and the Tradition of Satan's Rebellion*, by Stella Purce Revard. CornU. pp. 315. £18.50.

14. *Milton and the Baroque*, by Murray Roston. Macmillan; UPitt. pp. ix+192. £12; \$24.95.

15. *Milton's Theatrical Epic: The Invention and Design of 'Paradise Lost'*, by John G. Demaray. Harvard. pp. xix+161. \$16.50.



Renaissance court masques, outdoor processional pageants, *sacre rappresentazioni*, the Italian *tragedia di lieto fine*, and grand Continental staged spectacles'. Beginning cautiously with an understated investigation of Milton's 'inward vision' (Ch. 1), Demaray structures his thesis cumulatively by attending to the relationship between Jonson's masques and *Comus* as well as *Paradise Lost* (Ch. 2), the connections between Milton's outline of the Fall in *Adam Unparadiz'd* and the eventual epic (Ch. 3), and the theatrical patterns inherent in Milton's staging of Hell, Eden, Heaven, and the 'emblematic' spectacle of history in the poem's last two books (Ch. 4–7). Lucidly written and authoritatively argued, Demaray's discourse is a constructive exposition of some of the most misunderstood dimensions of *Paradise Lost*, their presence in the epic now comprehensively seen as a reflection of the poet's transmutation of English and Continental precedents to his purposes.

Readers of *Paradise Lost* can scarcely fail to mark its sustained hostility to war. That obvious fact is now examined by James A. Freeman in *Milton and the Martial Muse*<sup>16</sup> by way of a distinctly fresh perspective: the extent to which Milton actually set out 'to cure the intoxication that reduced his fellow men into worshippers of battle'. Sketching the background against which the martial dimensions of the epic were composed, Freeman details Milton's impressively extensive knowledge of the technical vocabulary of war and his renunciation of its premises. The evidence is provided in three lengthy chapters, the first two involving the inevitable culprits ('Satan's Soldiers' and 'Satan the General'), and the last attending to a diversity of tangential matters ('War in Unexpected Places'). Cumulatively persuasive, the study is a major achievement in the history of ideas, however obvious the pattern of the thought that is so very exclusively its province.

Peter A. Fiore in a juxtaposition of *Milton and Augustine*<sup>17</sup> argues convincingly that 'the poet's overall ideology is Augustinian'. The thesis is of course valid to the extent that Augustine was not only 'the most judicious of all the Fathers' but, more vital still, the guiding light of the Protestant Reformation. On the other hand, Augustine was not followed unreservedly by Protestants in general or Milton in particular. They read Augustine eclectically, emphasising aspects of his thought that coincidentally supported the positions assumed by Luther and Calvin. Unfortunately, however, Fiore is not given to such discriminations; and since he bypasses the evolving Lutheran and Calvinistic attitudes up to Milton's time, his study may be said to be an investigation rather of Augustine's general impact than of his particular influence within a decisively Protestant framework.

We have in recent years heard much of poets and their readers jointly embarked on the experience of reading literature. In earlier times, however, the experience involved a third party, as A.D. Nuttall forcefully reminds us in the very title of his latest study, *Overheard by God*<sup>18</sup>. Just over half of this slim volume is devoted to reflections on Herbert, *The Temple* 'used' to delineate

16. *Milton and the Martial Muse: 'Paradise Lost' and European Traditions of War*, by James A. Freeman. Princeton. pp. xx+253. \$17.50.

17. *Milton and Augustine: Patterns of Augustinian Thought in Milton's 'Paradise Lost'*, by Peter A. Fiore. PSU. pp. 118. \$14.50; £9.40.

18. *Overheard by God: Fiction and Prayer in Herbert, Milton, Dante and St John*, by A.D. Nuttall. pp. x+147. Methuen. £8.95; \$25.



the nature of the problems inherent in the composition of religious poetry, especially Protestant religious poetry written under the shadow – but, in Herbert's case, in earnest criticism too – of Calvin's theology. Turning next to *Paradise Lost*, Nuttall attends to the questions that Milton's tactics urgently deploy and appears to resolve them in the elliptic fashion characteristic of, say, his *Two Concepts of Allegory* (1967) – i.e., with an intriguing sense of mercurial fluidity likely to irritate anyone in search of concrete answers. Nuttall, certainly, does not like Milton half as much as he admires Herbert; and his speculations are, in consequence, tortured. But he recovers soon by turning with evident relief to Dante and, next, to the author of the Fourth Gospel. In the end, the technique of 'arrogant obliqueness' he discerns in the Johannine Gospel is no less descriptive of *Overheard by God*, save that in the one as in the other the ultimate ambition is – or one suspects that it is – to uphold the challenge to one's beliefs and unbeliefs that literature often poses. Had the matter been articulated with directness, however, *Overheard by God* might also have been overheard by Nuttall's repeatedly mystified reader.

Seven of the twelve essays in the year's volume of *Milton Studies*<sup>19</sup> are concerned with *Paradise Lost*. Pride of place is given to the late Joan Malory Webber's 'The Politics of Poetry: Feminism and *Paradise Lost*', which addresses itself to the common charge that the poem is misogynistic and patriarchal. The other essays also range widely. Joseph E. Duncan in 'Archetypes in Milton's Earthly Paradise' considers *Paradise Lost* by way of the archetypal approaches of anthropology, psychology, and literary criticism, as represented by the efforts of Mircea Eliade, Carl Jung, and Northrop Frye. Noam Flinker in 'Cinyas, Myrrha, and Adonis: Father-Daughter Incest from Ovid to Milton' annotates the allegory of Satan, Sin, and Death, with a maximum of learning. Edward Milowicki and Rawdon Wilson in '"Character" in *Paradise Lost*: Milton's Literary Formalism' explore their subject as 'the embodiment of an intricate interplay of method and convention'. James G. Mengert in 'Styling the Strife of Glory: The War in Heaven' interprets the episode as involving 'a depreciation of signs', the diabolic tendency 'to confer one's own significance on things'. Marcia Landy in '"Bounds Prescrib'd": Milton's Satan and the Politics of Deviance' invokes sociological terminology to understand the place of Satan among 'the criminally delinquent'. Lastly, Linda Gregerson in 'The Limbs of Truth: Milton's Use of Simile in *Paradise Lost*' waxes even more theoretical in an effort to identify the epistemological bases of the Miltonic simile.

Essays on the epic published elsewhere look in a variety of other directions. Gordon Campbell and N.M. Davis in '*Paradise Lost* and the Norwich Grocers' Play' (*MiltonQ*) propose the relevance of yet another medieval play as 'a manifestation of a popular tradition to which Milton could have had access by some other means'. Don P. Norford in 'The Devouring Father in *Paradise Lost*' (*HUSL*) speculates on the ways that lead to obedience, but he is ultimately much more fascinated by his own Most Impressive Terminology ('Milton fears the feminine' – and the like). Christine Mohanty in 'Death by Water in Milton' (*MiltonQ*) attempts to understand 'the nature of death' in the poem and, by emphasising the importance of water, ends with a sort of aquatic vision. John N. Swift in 'Similes of Disguise and the Reader of *Paradise Lost*' (*SAQ*)

19. *Milton Studies XIV*, ed. by James D. Simmonds. UPitt. pp. 255. \$21.95.

examines Milton's deployment of similes not in the Satanic sense of 'equality' but in the ultimate sense of that 'likeness' which 'duplicate[s] in small God's primal creative act'. Robert R. Craven in 'The Mists in *Paradise Lost*' (*ELN*) juxtaposes several passages to study Milton's poetic use of the natural phenomena of mists. George M. Muldrow in 'Satan's Last Words: "Full Bliss"' (*MiltonQ*) discourses on the nature of bliss, both true and parodic. Dennis R. Danielson in 'Imago Dei, "Filial Freedom", and Miltonic Theodicy' (*ELH*) is distressed because several patterns in Milton's vision do not cohere to his satisfaction; but the stated problem might have been solved had allowances been made not for Milton's theology but for the qualifications that the poetry imposed upon that theology. In the last two of the five essays on Milton in the Gardner *Festschrift*<sup>5</sup>, Barbara Everett in 'The End of the Big Names: Milton's Epic Catalogues' meditates on the poet's unconventional use of a convention, while G.A. Wilkes in '"Full of doubt I stand": The Final Implications of *Paradise Lost*' ventures several judgements earnestly proposed and serenely articulated. One of the best essays of all, certainly, is Jean H. Hagstrum's 'Milton and the Ideal of Heterosexual Friendship', part of his survey of 'ideal and erotic love' in *Sex and Sensibility*<sup>20</sup>, which is a sympathetic account of the poet's vision of love and friendship united.

Other essays address themselves to more particular aspects of the epic. Noam Flinker in 'Father-Daughter Incest in *Paradise Lost*' (*MiltonQ*) details the background to the catalogue of devils in Book I (ll. 376 ff.). Michael Murrin delineates 'The Language of Milton's Heaven' within the context of the evolving tradition of the allegorical epic<sup>21</sup>, the intent being to demonstrate the poet's success in combining 'a pictorial simplicity with a mystery jealously guarded'. Joan F. Gilliland in 'Satan's Perverted Meditation' (*Shakespeare and Renaissance Association of West Virginia: Selected Papers*) sees the demonic soliloquy at the outset of Book IV as yet another blasphemous parody. Anthony C. Yu in 'Life in the Garden: Freedom and the Image of God in *Paradise Lost*' (*Journal of Religion*) argues expansively on the 'genuinely attractive life' of man's prelapsarian existence, emphasising in particular Milton's adaptation of traditional interpretations of the divine image in man. Hugh F. McManus in 'The Pre-existent Humanity of Christ in *Paradise Lost*' (*SP*) is certain that the 'begetting' of the Son (V, 603 ff.) involves Christ's human nature; but the theory is not sustained unequivocally by the poetry itself. George E. Miller in '"Images of Matter": Narrative Manipulation in Book VI of *Paradise Lost*' (*ArielE*) studies the war in Heaven as an exemplum unfolding under the shadow of a moral perspective in order to explicate the nature of the state of fallenness. Richard M. Bridges in 'Milton's Original Psalm' (*MiltonQ*) suggests that the poet's awareness of the poetic properties of Psalmic parallelism is reflected in a cluster of lines in Book VII (602-32). In connection with the same Book, Charles G. Shirley Jr in 'The Four Phases of the Creation: Milton's Use of Accommodation in *Paradise Lost* VII' (*SAB*) argues ably for the recognition that the account of creation is a 'poetically accommodated narrative'. Michael North in 'Expressing the Spirit: The Sig-

20. Ch. II of *Sex and Sensibility: Ideal and Erotic Love from Milton to Mozart*, by Jean H. Hagstrum. UChic.

21. Revised from *MP* for 1977 (YW 58.206) as Chapter VI of *The Allegorical Epic: Essays in its Rise and Decline*. UChic.

nificance of Certain Repetitions in *Paradise Lost*' (*ELWIU*) focuses on Books VIII and IX in a worthwhile attempt to explicate the resonance of individual words. Edward Sichi Jr in 'The Serpent with Carbuncle Eyes' (*MiltonQ*) annotates most learnedly the subversive gaze of Satan in IX, 500. A. Kent Hieatt in 'Eve as Reason in a Tradition of Allegorical Interpretation of the Fall' (*JWCI*) calls attention to a sustained tradition that regarded Eve as signifying rather Reason than the Senses, and the Fall as the impregnation of Eve by the serpent or the male sexual organ. Linda V. Itzoe in 'Adam's Speech before and after the Fall: A Comparison' (*CP*) revisits the oft-discussed differences in prelapsarian and postlapsarian modes of discourse. Wolfgang E.H. Rudat in 'Godhead and Milton's Satan: Classical Myth and Augustinian Theology in *Paradise Lost*' (*MiltonQ*) considers the sexual orientation of fallen man within a conflated Homeric-Augustinian context. Gayle E. Wilson in '"His eyes he op'n'd": The Abel-Cain Vision, *Paradise Lost*, XI.427–48' (*MiltonQ*) dwells on the episode in an effort to redeem the epic's last two books from the charge that they are 'curiously bad'. George E. Miller in 'Archetype and History: Narrative Technique in *Paradise Lost*, Books XI and XII' (*MLS*) argues that the historical perspective of Michael's vision of the future educates Adam into an awareness, actual and emblematic, of both that perspective and its limitations.

In the area of annotation, the most interesting effort is by Robert E. Bourdette Jr, whose essay '"To Milton lending sense": Richard Bentley and *Paradise Lost*' (*MiltonQ*) provides a biographical context for Bentley's annotations on and emendations of the epic in 1732; appended is the most comprehensive bibliography of Bentley's edition to date, compiled by Bourdette and Michael M. Cohen. In a number of humbler efforts, S.G. Hornsby Jr annotates the implications of 'debate' in diverse contexts of the epic (*MiltonQ*); R.A.L. Burnet notes some echoes of the Geneva Bible (*N&Q*); Roberts W. French and Robert R. Meyer controvert the implications of IV, 401–09 (*MiltonQ*); and Ernest W. Sullivan annotates X, 460–572, in terms of Proverbs 20.17 and Romans 3.13–19 (*ES*).

#### 4. 'Paradise Regained' and 'Samson Agonistes'

The title of Alan Fisher's 'Why is *Paradise Regained* so cold?' (*MiltonS*) proclaims inelegantly the advent of an essay important by any standards. Directly confronting our inability to respond enthusiastically to the epic, Fisher argues that our 'natural resentments' of salvation itself are accentuated by Milton, not bypassed, so that eventually our instincts are 'chastened'. 'Milton', Fisher writes, 'chose to exchange intimacy for responsibility, the power to act for the power to endure, automatic sanctity for a sanctity dignified by effort – even failing effort'.

Among other critics concerned with the shorter epic, William B. Hunter Jr in 'The Double Set of Temptations in *Paradise Regained*' (*MiltonS*) proposes that the 'narrative flaws' he himself discerns in the poem are due to 'two different conceptions' of the temptation in the wilderness which Milton combined 'without complete success'. J. Karl Franson in '"By his own independent power": Christ on the Pinnacle in *Paradise Regained*' (*MiltonQ*) argues the well-known aspect of the last temptation as an attempt by Satan to discover the true nature of Christ. Georgia B. Christopher in 'The Secret Agent in



*Paradise Regained*' (*MLQ*) places Christ's 'hermeneutic shrewdness' within the context of an arguably sustained pattern, 'how Scripture is to be taken'. Mary W. Carpenter in 'Milton's Secret Garden: Structural Correspondences between Michael's Prophecy and *Paradise Regained*' (*MiltonS*) endeavours to relate the two epic poems through numerological correspondences; but, as she rightly concludes, 'a merely numerical assessment of Milton's astonishing architectonics seems – and is – inadequate'. Precisely.

Anthony Low in 'The Phoenix and the Sun in *Samson Agonistes*' (*MiltonS*) focuses on the comparison of Samson to the Arabian phoenix in an effort to understand the poet's deployment of traditional materials within a dramatic framework. Miriam Muskin in '“Wisdom by Adversity”: Davidic Traits in Milton's *Samson*' (*ibid.*) studies the analogical presence of David – most notably, of course, the analogy between David-Goliath and Samson-Harapha – in the light of Puritan attitudes toward that noble but wayward king. Nicholas Jose's '*Samson Agonistes*: The Play Turned Upside Down' (*EIC*) does not attempt to deal with Milton's poem as Christopher Hill has dealt with the world at large. It is on the contrary far humbler in its aspirations, for it sees *Samson* as covertly inverting the usual Restoration play and therefore – as we have been told by others – making distinctly political statements.

## 5. Prose

The seventh and penultimate volume of the magisterial Yale edition of the *Complete Prose Works of John Milton* was issued in 1974 and promptly withdrawn because of a number of errors (YW 55.295). Re-issued now in a revised edition<sup>22</sup>, it contributes materially to an enterprise whose importance can scarcely be underestimated. Representing the co-operative endeavours of several scholars and encompassing the results of the most discriminating research to date, the Yale *Prose Works* will remain definitive for a very long time to come – save for the volume containing *De doctrina christiana*, in that John Carey's translation and especially Maurice Kelley's introduction are alike flawed (see YW 54.251 and 55.295). The penultimate volume, at any rate, restores one's faith in this monumental project. It begins with a lengthy, almost book-length introduction by one of our most reputable historians, Austin Woolrych (pp. 1–228); and thereafter provides the text of the following works accompanied by prefaces and notes by the scholars indicated: *A Treatise of Civil Power* and *Considerations touching the Likeliest Means* (William B. Hunter Jr); *Proposals of Certain Expedients* (Maurice Kelley); *A Letter to a Friend*, *The Present Means* and *Brief Delineation of a Free Commonwealth*, *Brief Notes upon a Late Sermon*, and the first as well as the second editions of *The Readie and Easie Way* (Robert W. Ayers); and Milton's private correspondence from 1656 to 1659 (W. Arthur and Alberta T. Turner, who also furnish the translations). The impressive volume concludes with two appendixes, one providing selections from James Harrington's *Aphorisms Political*, the other an essay by William J. Grace on 'Milton's Views on Church and State in 1659'.

22. *Complete Prose Works of John Milton*, gen. ed. Don M. Wolfe, Vol. VII: 1659–1660, ed. by Robert W. Ayers. Rev. edn. pp. xiii+547. Yale. \$45; £28.40.



James Egan's *The Inward Teacher*<sup>23</sup> has two purposes. The primary one is 'to demonstrate that Milton presented his arguments for liberty in discrete prose genres selected according to his conception of the audience for whom he wrote'; and the secondary one, to argue that Milton's rhetoric evolved in line with his changing patterns of thought. Egan's own economy of utterance helps him to compress within his slim study all the elements that he needs in order to confirm his dual purpose. His concern is with the tracts written in English: the antiprelatical arguments, the theses on divorce, *Areopagitica*, the *History of Britain*, and the pamphlets of 1659 and 1660. The emphasis throughout is on genres – the oration, the disputation, the history, the 'sermon' – and by the end one is persuaded that Milton's stylistic configurations are invariably responsive to contemporary premises, including the 'plane and easie' style of the pamphlets of 1659–60. *The Inward Teacher*, written with clarity and argued with conviction, is one of the better studies of Milton's prose that we now possess.

The third volume of the imaginatively conceived and attractively presented *Prose Studies* – newly expanded from *Prose Studies 1800–1900* – includes a study of 'Obscenity, Slang and Indecorum in Milton's English Prose' by Thomas N. Corns, who argues conclusively that Milton's use of demotic English in the antiprelatical tracts reflects 'a new decorum of abuse' but within a decidedly 'normal field of discourse'. The same writer in 'Imagery in Civil War Polemic: Milton, Overton and the *Eikon Basilike*' (*MiltonQ*) collects several clusters of Milton's iterative imagery and studies their relevance to his unfolding argument. Henry S. Limouze in '“The Surest Suppressing”: Writer and Censor in Milton's *Areopagitica*' (*CentR*) claims persuasively that the tract's apparent inconsistency – the plea for toleration joined to exceptions such as the view that Catholic and other ideas are 'impious or evill absolutely' – is a result of Milton's concern with a morality at once private and public.

Milton's theological treatise has gained but a single study. Gordon Campbell's 'The Son of God in *De doctrina christiana* and *Paradise Lost*' (*MLR*), which observes that three of the attributes of the Godhead – unity of essence, omnipresence, eternity – are denied to the Son in both the theological treatise and the *Art of Logic* but are restored to him in the epic.

23. *The Inward Teacher: Milton's Rhetoric of Christian Liberty*, by James Egan. SCN Editions and Studies, No. 2. PSU. pp. iv+100. pb \$5.95.

# The Later Seventeenth Century

JAMES OGDEN

This chapter has four sections: 1. General; 2. Dryden; 3. Other authors; 4. Background. The treatment of philosophy and background studies is highly selective, and depends mainly on what was sent for review.

## 1. General

A single scholar in possession of a good period of English literature must be in want of a current bibliography. *Restoration* offered annotated lists of 'Some Current Publications' by Brian Corman and Steve Lynn, and the latest news of conferences and research projects. *SEL* for Summer 1980 included 'Recent Studies in the Restoration and Eighteenth Century' by J. Paul Hunter, who had received no less than ninety books for review, mostly on eighteenth-century topics. *PQ* for Fall 1979 included authoritative review-essays by Dustin Griffin and Judith Milhous, covering work on our period published in 1978; but its publication was delayed till 1981, and it was announced as the last issue to be devoted exclusively to such essays, which will now appear less regularly. 'It has become difficult to find competent reviewers with enough time to take on the task.' This sounds bad; are they all so busy writing that they have no time for reading?

A very 'concise guide to current periodicals, bibliographies, concordances, and other resource materials' for the study of English literature from 1660 to 1740<sup>1</sup> gives preference to relatively general, comprehensive, and recent works; 380 items are listed in all. The booklet will be of use to research students though it is quite easy to suggest additions, such as Pollard on Otway (YW 55.312), Hammerbacher on Dryden (58.215-6), and Milhous and Hume on lost plays (58.212). Bartlett on Congreve (60.234-5), published in 1979, perhaps appeared too late for inclusion.

Various general books included essays or chapters relevant to the later seventeenth century. An essay of considerable interest is Howard Erskine-Hill's 'Augustans on Augustanism: England, 1655-1759'<sup>2</sup>, which maintains against J.W. Johnson (YW 39. 202) that references to Augustanism through

1. *Restoration and Early Eighteenth-Century English Literature 1660-1740: A Selected Bibliography of Resource Materials*, ed. by Roger D. Lund. MLA. pp. iv + 42. pb \$3.75.
2. In *Of Private Vices and Public Benefits: Beiträge zur englischen Literatur des frühen 18 Jahrhunderts*, ed. by Johann N. Schmidt. *Anglo-American Forum*, 11. 1979. pp. 139.

these years 'display a broad continuity of meaning', and that those in Dryden's poetry, Rochester's *Allusion to Horace*, and above all the 'Preface' to *The Second Part of Mr. Waller's Poems* attributed to Francis Atterbury all show that the Augustanism of the Restoration was 'a genuine and at least partly fulfilled aspiration', based on the idea of a returning golden age. Nevertheless, Thomas Tryon's *Discourse of the Causes, Natures and Cure of Phrensie, Madness or Distraction*, and James Carkesse's *Lucida Intervalla* ensure that the Restoration is respectably represented in Lillian Feder's *Madness in Literature*<sup>3</sup>, a study of 'literary explorations of the deranged mind'. Tryon was an amateur theorist whose compassionate view of madness was remarkable for the time; Carkesse a mediocre poet whose accounts of his own madness and its mad treatment are exceptionally moving. *Lucida Intervalla* was reprinted last year (YW 60.231). Patrick Grant's *Images and Ideas in Literature of the English Renaissance*<sup>4</sup> shows how new philosophy called in doubt traditional assumptions of continuity between matter, images, and divine ideas, and how poets responded. It includes two chapters on John Norris of Bemerton, whose response was to abandon poetry for philosophy. He followed Malebranche in believing that images are of divine origin, and that the existence of matter is a point of faith; so he engaged in controversy with Locke, who believed the opposite, that images are of material origin, and that the existence of God is a point of faith. Norris puts his case most effectively, according to Grant, in *Reason and Religion* (1693). A collection of papers read at the Clark Library, *Culture and Politics*<sup>5</sup>, includes three that may be noted here. Richard H. Popkin discusses 'Jewish Messianism and Christian Millenarianism' in the seventeenth century, and J.G.A. Pocock considers 'Post-Puritan England and the Problem of the Enlightenment': in the absence of English *philosophes* the phrase 'English Enlightenment' is problematical. I confess to turning with relief from these dry histories of ideas to Robert M. Adams's 'In Search of Baron Somers'. Adams believes that 'as the quintessential money man' Somers 'represented everything against which Jonathan Swift stood most furiously opposed'. Papers by John M. Wallace on Dryden's plays and by Richard S. Westfall on Newton are noted in sections 2 (b) and 3 (c) below.

In 'Alexander in England: The Conqueror's Reputation in the Late Seventeenth and Eighteenth Centuries' (*CJ*) George C. Brauer Jr comments on the low esteem into which Alexander the Great fell in our period, referring *inter alia* to Lee's *Rival Queens*, Temple's 'Of Heroic Virtue', and Dryden's *Alexander's Feast*.

#### (a) Poetry

Two essays on the Restoration lyric can be recommended. K.E. Robinson's 'The Disenchanted Lyric in the Restoration Period' (*DUJ*) argues that we should take many of these poems more seriously than for example Pinto did when he called them '*vers de société*'. Amatory and bacchanalian lyrics by

3. *Madness in Literature*, by Lillian Feder. Princeton. pp. xvi+331.

4. *Images and Ideas in Literature of the English Renaissance*, by Patrick Grant. Macmillan, 1979. pp. xiv+243; 10 plates.

5. *Culture and Politics: From Puritanism to the Enlightenment*, ed. by Perez Zagorin. UCal. pp. xiv + 284. £11.50.

Rochester, Sedley, Dorset and others sound a melancholic note of death and decay, strongly suggestive of misgivings about that 'ostentatious profligacy' which Macaulay and others have thought characteristic of the Restoration *beau monde*. Jeremy Treglown's 'Scepticism and Parody in the Restoration' (*MLR*) emphasises the frequency of parody in the period, and relates the best parodies to sceptical habits of mind and the feeling that, as Montaigne said, 'there is no reason but hath another contrary to it'. Interesting examples by Etherege, Congreve, Rochester, Aphra Behn and others are discussed, and many more in the Bodleian collection of miscellanies are listed. The essay suggests many possibilities for practical criticism and further research.

### (b) *Drama*

Bibliographical research in this field is always worth attention, though there were no startling finds this year. Judith Milhous and Robert D. Hume continued their work on 'lost' plays with two notes in *HLQ*. In 'The Prologue and Epilogue for *Fools Have Fortune; or, Luck's All* (1680)' they argue that these nasty bits of doggerel 'have the ring of authenticity' and are not forgeries by John Payne Collier. The play itself remains lost, but it was probably performed early in 1680 and might well have been an offensive Tory satire. In 'The *Marshal of Luxembourg* ("1695"): A Rare Playtext Rediscovered in the Huntington Library' they discuss the English translation of a French play attacking Louis XIV's expensive wars and persecution of Protestants.

A reference book on Restoration and eighteenth-century drama<sup>6</sup> appeared in a new series, variously called 'Great Writers of the English Language' and 'Great Writers Student Library'. An introduction by Arthur Scouten gives a good concise account of current knowledge and belief about this drama, and is quite invigorating, as when *The She-Gallants* is described as so self-conscious a play that 'one at first suspects it was funded by the Arts Council'. Next comes a 'Reading List' of general works. The main part of the book is a series of entries on individual dramatists, consisting of biographical notes, lists of publications and the chief secondary sources, and short critical essays or notes by various authorities. The information seems generally reliable. As the arrangement is alphabetical and the first entry is on John Banks, the 'Student' should soon realise that not all these dramatists are 'Great Writers'; if not, he is told that Banks was 'one of the weakest playwrights in the long history of English drama'. Indeed some of the dramatists may be less well known than their critics; if not, the 'Notes on Contributors' will put that right. Apart from providing jobs for all these boys, what is the book for? That sad character, the research student in search of a topic, might use it. If an undergraduate asked for guidance on Banks I would probably send him to the high street; if one wanted help with Congreve I would refer him to NCBEL, and perhaps to OHEL or *The Revels History* (YW 57.188) for elementary criticism. As there is no index, neither of them could use the book for finding out who wrote (say) *The She-Gallants*.

The *London Theatre World*, a *festschrift* for Arthur Scouten, edited by Robert D. Hume, is reviewed in the next chapter. An account of other general

6. *Restoration and 18th-Century Drama*, intro. by Arthur Scouten. Great Writers of the English Language. Macmillan. pp. [vi] + 151. pb £2.95.



studies had perhaps better begin with Brian Corman's 'Towards a Generic Theory of Restoration Comedy: Some Preliminary Considerations'<sup>7</sup>. Corman attacks the 'preconstructional' approaches of Gerard Langbaine and Allardyce Nicoll, and the 'postconstructional' ones of Thomas Fujimura and Norman Holland. He promises the 'constructional' approach, which will at last allow 'the fullest possible appreciation of a play like *The Way of the World*'. This approach is based on the principles of R.S. Crane, but sounds as if it owes something to those of Morris Zapp. J. Douglas Canfield's 'Religious Language and Religious Meaning in Restoration Comedy' (*SEL*) examines *The Man of Mode*, *The Country Wife*, *The Relapse* and *The Beaux' Stratagem*, to show that religious language is 'typically casual and ironic in the mouths of the characters but purposeful and ultimately literal in the pen of the author'. Hence the values in these plays are 'quite traditional and Christian'. Such arguments tend to oversimplify; typically Professor Canfield would have us see at the end of *The Man of Mode* the possibility of transcendence for Dorimant, not corruption for Harriet, so we are to suppose she does not jeer at Loveit but offers good advice. John Dixon Hunt's 'Theatres, Gardens, and Garden-Theatres' (*E&S*), though not primarily concerned with Restoration comedy, may be mentioned here because it includes an interesting discussion of garden scenes in Sedley, Etherege, Wycherley, and Vanbrugh. These invoke the ambiguity of gardens as places of retirement or amazement. Laura S. Brown's 'The Divided Plot: Tragicomic Form in the Restoration' (*ELH*) argues that in Restoration tragicomedies the serious and comic plots have similar structures, both ending happily with ingenious changes of fortune; the best examples are Etherege's *The Comical Revenge* and Dryden's *Marriage A-la-Mode*.

Two important studies of the Restoration audience appeared in *YES*. Harold Love's 'Who were the Restoration Audience?' revises and develops his own earlier work (*YW* 48.229). The audience was not dominated by the court, but probably always included a significant middle-class element, and varying numbers of servants, journeymen, apprentices, footmen, coachmen, beggars and prostitutes. It should be seen 'as comprising not one but a whole series of coteries', though all sorts and conditions mingled in the pit. Arthur H. Scouten and Robert D. Hume's '"Restoration Comedy" and its Audiences, 1660-1776' also maintains that the plays did not merely embody the ideas of an aristocratic coterie; they could be enjoyed by the very different audiences of the next century. The audience revolt against new plays round about 1700 was a temporary aberration, and the best Restoration comedies remained popular till they fell foul of 'the stiffening moral standards of the mid-eighteenth century'. Both these studies are based on original research and a thorough knowledge of the work of other scholars, and both emphasise that conclusions must be tentative. Love ventures to think that the best comedies had a broad appeal because their authors understood 'the universal passions and the masks which are used to disguise them', but Scouten and Hume are confident only that the audiences demanded entertainment.

The study of theatre history should be promoted by the publication of an *Index to the London Stage*<sup>8</sup>, though in an authoritative review in *ECS* Edward

7. In *Studies in Eighteenth-Century Culture*, Vol. 7, ed. by Roseann Runte. UWisc, 1978. pp. xv+512.

8. *Index to the London Stage*, compiled by Ben Ross Schneider Jr. SIU, 1979. pp. 939, \$50.

A. Langhans draws attention to serious errors, for which a computer may have been partly to blame. A number of essays and notes on theatre history in learned journals deserve mention. John R. Spring's 'Dorset Garden Theatre: Playhouse or Opera House?' (*TN*) carries on a debate with Robert D. Hume (*YW* 60.224). Hume believes this theatre was the home of operatic spectacles, Spring that it may have been more like an ordinary playhouse. He queries Hume's deductions from stage-directions to Settle's *The World in the Moon*. John Orrell's 'Filippo Corsini and the Restoration Theatre' (*TN*) compares Corsini's and Lorenzo Magalotti's diaries of Cosimo de' Medici's London visit of 1669, and concludes that Magalotti's well-known account of the Theatre Royal actually describes the Duke's Theatre. Corsini records an evening at one of the early English operas, Heywood's *Love's Martyr*, when during the interval the Italian visitors were presented with cartons of sweets by the players. Richard Leacroft's illustrated essay on 'The Introduction of Perspective Scenery and its Effect on Theatre Forms' (*TN*) includes a discussion of Wren's Theatre Royal, Drury Lane, a model of which can now be seen at Leicester Museum. Judith Milhous's 'The Date and Import of "Verbruggen's Petition"' (*Archiv*) explains that this document dates from 1703, and so is not evidence of mismanagement and corruption in the early days of Betterton's Company at Lincoln's Inn Fields, as Nicoll and other authorities have thought.

(c) *Prose*

C.A. Patrides's useful anthology *The Cambridge Platonists* (*YW* 50. 229) has been reprinted in paperback<sup>9</sup>.

## 2. Dryden

As is well known, Dryden's family were Puritans, but the poet himself was an Anglican after the Restoration and a Roman Catholic after the accession of James II. His enemies formerly saw these changes of allegiance as evidence of cynical opportunism, but scholars now interpret them as stages of intellectual development. The latest book, G. Douglas Atkins's *The Faith of John Dryden*<sup>10</sup>, so concentrates on Dryden's religious thought that his marriage into a Roman Catholic family is ignored. Atkins strongly disagrees with Harth (*YW* 49.226) and Budick (*YW* 51.244), who have emphasised Dryden's debt to the Latitudinarian divines and have made *Religio Laici* a work of Anglican apologetics. Atkins emphasises the anticlericalism of the early plays and satires, and argues that the growing Latitudinarianism of the established church forced Dryden first to assert a more traditional faith in *Religio Laici*, and second to embrace Roman Catholicism. I note some incidental damage to Dryden's poetry, as when we are told that the opening of *Absalom and Achitophel* 'longingly recalls' the *pietas* of 'pious times, ere priestcraft did begin'. Still, the argument as a whole is interesting; it will also be interesting to see how Harth and others respond. They may wonder how Dryden overcame

9. *The Cambridge Platonists*, ed. by C.A. Patrides. CUP. pp. xxxii+343. hb £17.50; pb £5.50.

10. *The Faith of John Dryden: Change and Continuity*, by G. Douglas Atkins. UKen. pp. xiv+194. \$14.

his repugnance for priestcraft when he met Fr Corker. Atkins's answer is that he never expressed strong feelings against the Roman clergy, who were comparatively acceptable because 'apart from a few meddlers at court' they 'were not involved in any politics other than ecclesiastical controversies'. Here Atkins quotes and relies on John Miller's *Popery and Politics* (YW 54.253).

A book on Dryden's life and work at the time of his conversion is promised by Edward Saslow, who in 'Angelic "Fire-Works": The Background and Significance of *The Hind and the Panther*, II, 649-62' (*SEL*) disputes the interpretation of these lines by Earl Miner (YW XLVI.218-19) as implying that Dryden's conversion occurred at the time of the Battle of Sedgemoor, in July 1685. Their imagery, drawn from traditional literary sources, should imply no more than divine approval of the Catholic King at the time of his victory over the Protestant Duke. Another essay of mainly biographical interest was Hugh Ormsby-Lennon's 'Radical Physicians and Conservative Poets in Restoration England: Dryden among the Doctors'<sup>7</sup>, showing that while Dryden may have been sometimes a Paracelsian in theory, he was always a Galenist in practice. He often associates 'Emp'rique politicians' who 'cure but by a cheat' with anarchic innovation, and Galenic physicians with political stability. Mr Ormsby-Lennon concludes neatly that the poet who was said 'ever to take Physick, and let blood' finally lay in state at the College of Physicians, 'the Palace Royal of *Galenical* Physick'.

In 'Free Will and the Passions in Dryden and Pope' (*Restoration*) Anne T. Barbeau argues that although both Dryden and Pope, unlike Hobbes and Locke, believed that man is free when he subsumes his egoistic desires in concern for the common good, they differed in a manner that may help us distinguish Restoration from Augustan modes of characterisation: 'Pope's characters are more often guilty of failing to think and will, while Dryden's are often guilty of thinking and willing as if they were gods'.

#### (a) Poetry

Dryden's satires were considered in various articles, of which one of the more stimulating was David M. Vieth's 'Shadwell in Acrostick Land: The Reversible Meaning of Dryden's *Mac Flecknoe*'<sup>11</sup>. Vieth meets whole classes of students for whom *Mac Flecknoe* 'is a puzzle and not at all funny', so he insists on finding 'a new way to read' the poem, 'as a work of the Absurd in the twentieth-century sense'. The essay illustrates Dryden's exuberant wordplay, but the talk of reversible meaning and centrifugal structure is a bit windy; Professor Vieth is in some danger of being left 'high on a throne of his own labours reared'. Perhaps his students would enjoy the poem more if it were not prescribed like a laxative. I doubt if they will be helped much by John Wilkinson's 'A Note on Language in Dryden's *Mac Flecknoe*' (*Restoration*). Wilkinson gets into a sweat about appropriate critical terminology for the poem's first six lines.

Commentators on *Absalom and Achitophel* incline to royalism. In 'Classical Oratory and the Major Addresses in Dryden's *Absalom and Achitophel*' (*Restoration*) W. Gerald Marshall maintains that the speeches of Achitophel, Absalom, and King David are formal classical orations, but only the King's is a true oration, because its form is matched by its ethical content. In 'The Disembodied Rebels: Psychic Origins of Rebellion in *Absalom and*



*Achitophel*'<sup>11</sup> Anne T. Barbeau notes many metaphors which suggest that the rebels have 'undone the subtle knot of soul and flesh that made them human'. Their tendency is to fret their bodies to decay, though she will admit that David too 'was perhaps overindulging his flesh at the start of the poem'. Two specialised notes on the poem also deserve mention. In 'Dryden's Use of Earle's "Trumpeter"' (N&Q) Abdel-Rahman Shaheen shows that Dryden echoes Earle's character in the portrait of Corah. Shaheen needlessly says Dryden's debt to Earle and other character writers 'has not been specifically acknowledged', ignoring remarks by Van Doren long ago and an essay by Gerald P. Tyson (YW 54.264-5). In '*Absalom and Achitophel* and *The Fugitive Statesman*' (Restoration) Paul Salzman draws attention to two anonymous novels, *The Perplex'd Prince* (1682) and *The Fugitive Statesman* (1683). The former is a thinly veiled defence of Monmouth's legitimacy and an attack on James, Duke of York. The latter is a reply, which borrows heavily from both parts of *Absalom and Achitophel*.

T.S. Eliot's saying that 'Dryden was much more than a satirist' is illustrated by numerous essays on the rest of his poetry. G. M. MacLean's 'Poetry as History: The Argumentative Design of Dryden's *Astraea Redux*' (Restoration) sees this poem as illuminating the connection between poetry and history. Dryden selects historical facts to suggest that the Restoration is part of a providential plan involving a just and necessary war against England's mercantile competitors. H.A. Mason's 'Dryden's Dream of Happiness' (CQ, in two parts: see also YW 59.224) seeks to show what is both 'natural' and 'new' in Dryden's translation of Horace's second epode, though that description hardly does justice to an exceptionally long, rambling, and thoughtful essay. Horace, Virgil, Tasso (especially in Fairfax's translation), Spenser, Cowley, and Milton were the poets whose images of a happiness beyond and yet consistent with human experience found a mirror in Dryden's mind. Paul H. Fry's '*Alexander's Feast* and the Tyranny of Music'<sup>12</sup> relates this poem to Milton's *Nativity Ode* and a general theory that 'in the considerable odes of every era, a burden of doubt subverts the assertion of knowledge'. Dryden would assert the superiority of Cecilia to Timotheus, but the 'affective experience' of the ode suggests that 'the music of Timotheus is expansive, whereas that of Cecilia contracts the universe'. Fry unfortunately affects an odic or odious magniloquence himself, and so becomes at times difficult to read with patience. Elizabeth Duthie's '"A Memorial of my own Principles": Dryden's "To My Honour'd Kinsman"' (ELH) is a thorough study of this poem's vocabulary and syntax, revealing 'richness and ambiguity which foreground themselves not as "poetic" but as the natural flow of thought'. They enable Dryden to put forward, through the disguise of a politically neutral portrait, 'a highly charged ideal which reflects praise on both poet and subject'. Hence in the poem as a whole, not just in the description of a parliamentarian, Dryden was writing his own memorial. Emrys Jones's 'Dryden's Sigismonda'<sup>13</sup> would

11. In *Studies in Eighteenth-Century Culture*, Vol. 9, ed. by Roseann Runte. UWisc., 1979. pp. xvi+550. \$19.95.

12. In *The Poet's Calling in the English Ode*, by Paul H. Fry. Yale. pp. viii+328. £11.65.

13. In *English Renaissance Studies Presented to Dame Helen Gardner* [ed. by John Carey]. Clarendon. pp. viii+304; frontis.



refute C.S. Lewis and those who have found 'Sigismonda and Guiscardo' indecent. Only by showing Sigismonda's 'imperious appetite' in the first part of the poem could Dryden make credible her 'spiritual exaltation' in the second; she must be a woman before she can be a heroine. Hence the poem is typical of Dryden and a considerable artistic achievement. Rachel A. Miller's 'Regal Hunting: Dryden's Influence on *Windsor-Forest*' (ECS) sees both Pope's poem and Dryden's *Fables* as condemning William III, tyranny, and imperialist warfare, and as celebrating the Stuarts, peace, trade, and art. The most significant parallels are 'the governing symbol of *concordia discors*, the image of the hunter hunted, and the reliance on Ovidian myth'.

(b) *Drama*

Two general essays strikingly exemplified the difference between historical and critical approaches. In 'John Dryden's Plays and the Conception of a Heroic Society'<sup>5</sup> John M. Wallace argues that Dryden's early plays were essentially about topical concerns, above all 'the survival of the Restoration settlement itself'. In 'Dryden the Playwright'<sup>14</sup> Irvin Ehrenpreis examines Dryden's serious plays as what he calls 'acts of implication', and shows what they imply about the playwright's attitudes to religion, politics, and sex. In making these attitudes more explicit Ehrenpreis does not ignore questions of literary value, and suggests that some of these plays, the 'superb' *Aureng-Zebe* perhaps, or the 'excellent' *Amphitryon*, might still fascinate a modern audience.

For a more detailed critique of *Amphitryon* we can turn to James D. Garrison's 'Dryden and the Birth of Hercules' (PQ). Garrison gives good reasons for thinking that the play's 'unique character' is nowhere more obvious than in the prophetic conclusion, which transforms 'a more (Plautus) or less (Molière) satisfactory justification of the ways of Jupiter to man into a severe indictment of the contemporary world'. Other studies of individual plays were variable in character and quality. Judith Kalitzki's 'Versions of Truth: *Marriage à la Mode*' (Restoration) contends that the juxtaposing of heroic and comic plots in this play enables Dryden to 'accentuate and qualify' his recommendation of sensitive rather than conventional behaviour. John A. Vance's 'Beneath the Physical Beauty: A Study of Indamora in Dryden's *Aureng-Zebe*' (ELWIU, 1979) views Indamora as the 'personification of Dryden's new moral concern in his drama', who teaches the hero how to behave as husband and ruler. Maximillian E. Novak's 'Criticism, Adaptation, Politics, and the Shakespearean Model of Dryden's *All for Love*'<sup>7</sup> serves up what Dryden would have called 'a kind of *olla* or hotchpotch' of ideas about the play. Novak maintains that Dryden was reluctant to admit Shakespeare's artistic superiority, and that by writing 'in Imitation of Shakespeare's Style' he understood writing as someone with Shakespeare's imagination might have done had he known the refinement of the Restoration. As for politics, Dryden gives a broadly sympathetic portrayal of the world's most luxurious couple, with the intention of turning attacks on Charles II and the Duchess of Portsmouth to the advantage of the court party. Derek Hughes's *Aphrodite Katadyomene*:

14. In *Acts of Implication: Suggestion and Covert Meaning in the Works of Dryden, Swift, Pope, and Austen*, by Irvin Ehrenpreis. UCal. pp. x+158. £9.

Dryden's *Cleopatra on the Cydnus* (*CompD*) argues that Dryden alters Enobarbus's famous panegyric on Cleopatra in a manner appropriate to his own idea of her as a passive victim. John J. Fenstermaker's *'All for Love and Mrs Inchbald'* (*RS*) shows how Mrs Inchbald bowdlerised or perhaps we should say inchbalded the play.

### (c) *Prose*

Two essays sought to define Dryden's literary theories. Christopher MacLachlan's 'Dryden, Truth and Nature' (*BJA*) assumes that behind the apparent confusion of his critical writings 'lie clear and settled critical opinions which justify Dryden's reputation as a critic'. These are seen as synonymous with his 'fundamental ideas' or 'critical theory'. MacLachlan then has no difficulty in showing that the fundamental theory was that 'the poet dresses truth, and adorns nature'. If this argument convinces aestheticians, then perhaps those of us who believe Dryden's reputation is justified on wholly different grounds should not complain. Maurice J. O'Sullivan Jr's 'Running Division on the Groundwork: Dryden's Theory of Translation' (*Neophilologus*) is a careful study of the development of Dryden's thought from the 'Preface to Ovid's Epistles' to the 'Dedication of the Aeneis'. Through closer attention to the style of his originals and the ideas of other translators, Dryden saw that the subject was more complex than he had supposed. His inability to construct a solid theoretical framework, however, 'is less a failure for Dryden the synthesist than it is a victory for Dryden the empiricist'.

## 3. Other Authors

### (a) *Poets*

The study of Oldham may be advanced by two new editions. Ken Robinson's facsimile of *The Works* (YW 60.230) may be consulted by scholars, and his selection of *Poems*<sup>15</sup> may be read by enthusiasts. In his introduction Robinson urges that Oldham was a more varied and self-critical poet than is generally thought. He at first saw himself as divinely inspired, and adopted the pindaric style; he soon became a satirist, but was still in danger of seeming 'unbalanced by the force of his satiric urge'. So he turned to the imitation, especially of Horace and Juvenal; the best of the imitations are those of Juvenal's third and thirteenth satires, and the Juvenalian 'Satyr Concerning Poetry'. The selection itself is meant to illustrate Oldham's range and quality, but unfortunately it is less wide-ranging than the introduction, so readers cannot always check the considerable claims made for Oldham. In the absence of notes they cannot always be sure they have even grasped the poet's meaning. The text is based on the 1686 *Works*, collated with earlier editions and Oldham's manuscripts. It has been modernised, 'except in punctuation', a lighter modern punctuation being rightly judged inappropriate. Harold Brooks (*Restoration*, 1981) accuses Robinson of perpetuating errors from Bell's Victorian edition; Brooks's own edition, on which he has been working for fifty years, is promised for 1983, but it will no doubt be expensive.

15. *John Oldham: Selected Poems*, ed. by Ken Robinson. Bloodaxe, pp. 87, pb £2.50.

Oldham's ghost might comment:

Rail not if *Robinson* should rush ahead  
Where careful *Brooks* both fears and fails to tread.

As usual there were several contributions to the study of Restoration satirists. In 'Marvell's Spotted Sun' (*N&Q*) J. E. and N. O. Weiss explain lines 949–66 of *The Last Instructions to a Painter* as a reference to the contemporary phenomenon of the dearth of sunspots, known to scientists as the Maunder Minimum. In 'Andrew Marvell and the Maunder Minimum' (*Quarterly Journal of the Royal Astronomical Society*, 1979) they discuss other references to the phenomenon. In 'Gulliver, Sir Hudibras, and the Logicians' (*N&Q*) Robert B. White Jr makes the interesting observation that text books on logic, which Butler and Swift are likely to have used, persistently contrast men, as rational animals, with horses. Hence Sir Hudibras proves 'by force/Of argument' what Gulliver learns by experience, 'a man's no Horse'. In 'Two Poems on the Glamorgan Gentry Community in the Reign of James II' (*NLWJ*, 1979) J.P. Jenkins quotes and discusses 'A Lampoon on the Glamorganshire gentleman' and 'On the New Justices', which can be attributed to Philip Williams, a petty squire and prolific writer of occasional verse. These galumphing satires are of considerable interest to social historians. An amusing satire on women's fashions, *Mundus Muliebris* by Mary Evelyn, has been reprinted in facsimile<sup>16</sup>. The provenance of the copy is not stated; it seems to be a second issue of the first edition. As *NCBEL* says the preface is 'probably' by John Evelyn, and the appended 'Fop-Dictionary' is 'perhaps' by him, it may be worth remarking that a manuscript note on the title-page attributes the pamphlet vaguely to both John and Mary. The satire is in octosyllabics but its phrasing occasionally anticipates *The Rape of the Lock*. The dictionary explains some of the numerous terms of *haute couture* deployed in the satire.

*Selected Lyrics and Satires of Rochester*<sup>17</sup> is a puzzling reprint of an edition of 1948. Some sixty poems are included, about a quarter of which were thought spurious by Pinto, and nearly half by Vieth. Some of these are not easily available, so the book might have some value, but it is textually unreliable. Ronald Duncan in a rambling and somewhat ill-tempered introduction locates Rochester's best work in the lyrics, and for his part rejects *A Ramble in St James's Park*, *Signior Dildo*, and *Sodom* as laborious and obscene. Hence perhaps his preference for the less bawdy versions of some of the poems included. The book is published by The Rebel Press, who risk prosecution under the Trade Descriptions Act by some rebellious reader.

Rochester's correspondence has been newly edited by Jeremy Treglown<sup>18</sup>. A good many of the letters have been published before, but this is the first complete and unexpurgated edition. The three principal series are those to and from his friend Henry Savile, to and from his wife, and to his mistress Elizabeth

16. *Mundus Muliebris: Or, The Ladies Dressing-Room Unlock'd, And her Toilette Spread. In Burlesque. Together with the Fop-Dictionary, Compiled for the Use of the Fair Sex* [by Mary and John Evelyn]. Toucan, 1978. pp. [viii] + 22. pb £2.40.
17. *Selected Lyrics and Satires of John Wilmot, 2nd Earl of Rochester*, ed. by Ronald Duncan. Rebel. pp. 143, frontis. pb £3.95.
18. *The Letters of John Wilmot, Earl of Rochester*, ed. by Jeremy Treglown. Blackwell. pp. xii + 275; 13 illustrations. £21. [Reviewed by Christopher Hill, *LRB*, and by Ken Robinson, *MLR*, 1982.]



Barry. Texts based on manuscripts have been transcribed as literally as possible, but those based on printed sources have been modernised. Mr Treglown has arranged the letters in a conjectural chronological order, and has provided an introduction, detailed notes, and an index. The introduction gives a good idea of Rochester's life and character, but is a little tendentious in emphasising his aristocratic irresponsibility and in suggesting that he was insane at the time of his deathbed conversion. The letter to Burnet in which he promises repentance, though signed by him, is in his mother's handwriting; Treglown notes that it alludes to the unrevised version of the Anglican prayerbook, and it might be interesting to know if all the quite frequent allusions to the liturgy in letters undoubtedly by the poet are to that version. Allusions to literary and intellectual matters are sadly rare; Treglown notes one to *Paradise Lost* in 1678, but Shakespeare is not mentioned at all, and Dryden only with aristocratic disdain.

I have not seen John F. Moehlmann's *Concordance to the Complete Poems of Rochester* (Whitston, 1979) and in previous volumes of YW I have regrettably omitted two lively studies of the poet. Ronald Paulson's 'Rochester: The Body Politic and the Body Private' is an appropriate contribution to the Maynard Mack *festschrift*, *The Author in his Work*<sup>19</sup>. On the evidence of some of Rochester's poems, opinions, and actions, the essay suggests that when he described his private life he was really talking about public affairs; he felt himself to be a representative figure, partly because he felt Charles II to be his father, brother, and *alter ego*. Reba Wilcoxon's 'Rochester's Sexual Politics'<sup>20</sup> aligns him with Kate Millett as an opponent of male or female dominance in a love relationship, and of the use of sex as a means to political or social power. Ms Wilcoxon finds the worst effects of the sexual power struggle in the story of Corinna in 'A Letter from Artemisia to Chloe', and the ideal union of sensuality and affection in 'Song of a Young Lady to her Ancient Lover'. Where Rochester seems to boast of conquest or languish in servility Ms Wilcoxon looks for irony. The argument is persuasive but is not helped by the use of the term 'politics' to describe a central and truly human point of view. I noted only two new Rochester articles, both by John D. Patterson. His 'Another Text of Rochester's 'To the Post Boy' (*Restoration*) quotes from a British Library Manuscript a previously unrecorded conflation of 'To the Post Boy' and 'One Writing Against His Prick'. This text has a number of unique if generally inferior readings, and the maximum number of known lines appears in each poem. It is unlikely that they were meant to be one; the idea of their doubtful union, I think, is that after the boy has said the readiest way to hell is by Rochester, the poet continues his tirade against himself, but turns on the boy in the last line. Patterson's 'Does Otway ascribe *Sodom* to Rochester?' (*N&Q*) concludes that he does, in 'The Poet's Complaint to his Muse', though Rochester is not actually named.

Every Sunday-school boy used to know 'Who would true valour see', but few are likely to have realised that Bunyan wrote a considerable amount of

19. In *The Author in his Work: Essays on a Problem in Criticism*, ed. by Louis L. Martz and Aubrey Williams. Yale, 1978. pp. xx+407.

20. In *Studies in Eighteenth-Century Culture*, Vol. 8, ed. by Roseann Runte. UWisc, 1979. pp. xvi+381.



verse. It has now been edited by Graham Midgley<sup>21</sup>, and so has been brought together in a single volume for the first time. Bunyan may have formed the habit of versifying when he was in gaol, to relieve the tedium, and may have sold his early poems as tracts, to support his family. Some of his best poems appear in *The Pilgrim's Progress*, where they often mark stages in the narrative or are given as specimen hymns, though congregational singing was apparently not allowed at the Bedford meeting in Bunyan's lifetime. His emblem book, *A Book for Boys and Girls*, was one of his most popular works, and a poem in couplets written in the last year of his life, *A Discourse of the House of God*, was one of his most ambitious. In a substantial introduction Midgley maintains that all the poems, both those in ballad metres and those in couplets, should be judged not in relation to the sophisticated poetry of Herbert and Dryden, which Bunyan may not have known at all, but to folk poetry, the metrical psalms of Sternhold and Hopkins, and the doggerel of broadsides and chap-books. Even *A Book for Boys and Girls* is closer to a body of humbler emblem writing than to that of Wither and Quarles. It is doubtful if this argument can make us think more highly of Bunyan as a poet, but it is clear that more of his work than we may have supposed has merit. In the emblem book Midgley notes an anticipation of Blake in poem XXXI, and might have noted another in poem II, 'The awakened Child's Lamentation'. As well as the introduction Midgley gives lucid expositions of his textual procedures, which seem exemplary; only purists will object to the illustration of the emblem poems by the unauthorised woodcuts from the ninth edition, which are crude but atmospheric. Explanatory notes complete the volume. This will no doubt be the standard edition of Bunyan's poems for ages, and if a second edition is needed, a first-line index might be added.

Robert H. Ray's 'Two Seventeenth-Century Adapters of George Herbert' (*N&Q*) are Joshua Poole, in his *English Parnassus*, and William Croune, in his 'Ode To his Honoured Friend Dr Woodford'. In Croune, 'immortal Love' ceases to be 'author of this great frame', and becomes merely its 'cement'.

#### (b) *Dramatists*

The latest work on Aphra Behn, Angeline Goreau's *Reconstructing Aphra*<sup>22</sup>, adds little biographical information to the preceding one, Maureen Duffy's *The Passionate Shepherdess* (YW 58.222-3). Ms Goreau almost wholly ignores Ms Duffy; she admits in a footnote that they disagree 'on certain biographical details', but some of these are not details and none are explained. Ms Goreau seems to believe that Aphra was an illegitimate daughter of Lady Willoughby, and that John and Amy Johnson were her foster-parents. She does not discuss Ms Duffy's views that Aphra's parents were Bartholomew and Elizabeth Johnson and that Sir Thomas Gower was a central figure in her life. Another disagreement is over what it says on Mrs Behn's

21. *The Miscellaneous Works of John Bunyan*, ed. by Roger Sharrock: vol. vi, *The Poems*, ed. by Graham Midgley. Clarendon. pp. lxii+345. £20.

22. *Reconstructing Aphra: A Social Biography of Aphra Behn*, by Angeline Goreau. OUP. pp. x + 339; 37 illustrations. £8.95. [Reviewed by Jeremy Treglown, *TLS*, 1981; Brigid Brophy, *London Review of Books*, 1981; correspondence from Treglown and Maureen Duffy, *ibid.*]

tombstone in Westminster Abbey; here an independent check can be made, and Ms Duffy is found to be right. In general, her book seems the more reliable biographically, but Ms Goreau's is 'A Social Biography', or as we used to say a 'Life and Times', and gives more facts and opinions about the historical and literary background. On the latter, her views are sadly biased by female chauvinism. She begins as she means to go on, claiming that Shakespeare could look back to Marlowe but Mrs Behn could look back to nobody; as the first woman professional writer she 'had to invent herself'. A footnote argues that Mme de Scudery was really an amateur, but still it is absurd to say Mrs Behn could learn nothing from her literary predecessors merely because she was a woman. Ms Goreau either ignores or is ignorant of the fact that several of her plays are adaptations of plays by men. Both Ms Goreau and Ms Duffy contend that Mrs Behn showed women what was possible, and that men have conspired to obscure her fame. Ms Goreau takes the attack on men further, complaining that in the last century Mrs Behn was neglected or dismissed as obscene. Again, she does not acknowledge, and may not know, that most Restoration dramatists, especially those of the second rank, suffered similarly.

A much more useful piece of work is B. Eugene McCarthy's *William Wycherley: A Biography*<sup>23</sup>. McCarthy goes into great detail about the dramatist's family, marriage, and finances. His father Daniel Wycherley, a Shropshire squire, 'perhaps the dominating figure in William's life', was so constantly engaged in expensive lawsuits as to prefigure Dickens's ruined 'Man from Shropshire' in *Bleak House*. Wycherley's own money troubles were exacerbated by his disastrous marriage. Throughout his life it seems he was too easily misled in business matters by relatives or even acquaintances. If he is in any way to be identified with Manly in *The Plain-Dealer*, it is with the plain-dealing gentleman of the play's end rather than with the railing malcontent of its beginning. But McCarthy admits that his research throws little new light on the plays. The chapter on 'The Playwright' is about Wycherley's ideas more than his mode of expressing them, and indeed on the theatrical context McCarthy is rather unreliable. The sections on Wycherley's poetry, Pope's revisions of it, and the poet's additions to *Hero and Leander*, are considerably more interesting. The book is marred by an excess of minor errors and omissions, many of which are noted in a review-article by Robert D. Hume (*MP*, 1981). I must add that I was disturbed by the confusions of 'discreet' and 'discrete' (p. 125) and apparently of Waller and Walsh (p. 217), and that I doubt if Edward Kinaston (p. 49) is the same person as Ed. Kinaston or Edward Kynaston (*passim*), as the index implies. But it is only fair to say that the book is certainly fuller and better than previous biographies of Wycherley.

It is a salutary or depressing thought that if McCarthy's book had been available, James L. Smith's biographical sketch of Wycherley in his edition of *The Plain Dealer*<sup>24</sup> might have been altered at only two points: Wycherley's wife died not in 1681 but 1685, and, surprisingly, one of his friends was the philosopher Locke. In this edition, Q1 is the copy-text, significant departures

23. *William Wycherley: A Biography*, by B. Eugene McCarthy. OhioU., 1979. pp. xii+255; frontis. \$16.

24. *The Plain Dealer*, by William Wycherley, ed. by James L. Smith. New Mermaids. Benn, 1979. pp. xxxv+178; 2 illustrations. pb £2.95.

from it are recorded in footnotes, and spelling and punctuation are modernised. Explanatory notes are nicely poised between the editorial pitfalls of fuss and sloth. As well as the biographical sketch, the introduction gives an interpretation of the play and an account of its stage history. Professor Smith concentrates on interpretative problems posed by the leading male roles, and on the debatable question of whether Wycherley supports the easy-going cynicism of Freeman or the stern moralising of Manly. Even the Horatian epigraph, favouring jesting against gravity and apparently supporting Freeman, could refer to Manly's development as a character. I am not sure I agree with Smith on Manly and Fidelity, though here his comments may suffer from the scandalous neglect of *The Plain-Dealer* in the theatre. He says 'there have been no public performances' since the eighteenth century, so it should be recorded that the play was performed by the University College of Wales Staff Drama Society in the Theatr y Werin, Aberystwyth, on 7, 8 and 9 February 1974. In this production the bedroom scenes did border on farce, as Smith suggests they should, but audiences could not easily laugh away the viciousness of Manly and the sufferings of Fidelity. Some small points: at II.i.535 'her' is presumably a misprint for 'hear'; at II.i.660-1 footnote, 'Blake' is a misprint for 'Black'; at V.ii.198 the 'unidentified' pedant is surely Oldfox, not somebody outside the play; and the list of 'Further Reading' omits Chadwick's *The Four Plays of William Wycherley* (YW 56.233). In general, this is an excellent edition for both the study and the stage.

Among relatively few articles on Restoration dramatists in the learned journals this year was W. Gerald Marshall's 'Wycherley's Drama of Madness: *The Plain Dealer*' (PQ). Marshall discerns 'the play's essential unity' in the presentation of characters in 'their own dramas of madness'. The parts played by Novel, Plausible, and the Widow Blackacre are determined by their obsessions; Olivia is beginning to develop a mad role; Manly is beginning to emerge from one. Frederick Bracher's 'Etherage at Clement's Inn' (HLQ) gives new information and conjecture about Etherage's early life, showing how he acquired his knowledge of the law and perhaps his love of the theatre. J.P. Vander Motten's 'Some Problems of Attribution in the Canon of Sir William Killigrew's Works' (SB) concerns the authorship of various pamphlets. Sir William may have been a feeble dramatist, but both he and his son, William Killigrew the younger, held strong views on the drainage of Lincolnshire. Stephen Spector's 'New Light on Southerne's *The Disappointment*, 1684' (Lib) illuminates not so much the play as the printing of the 1684 quarto. James Thompson's 'Reading and Acting in *Love for Love*' (ELWIU) argues that Congreve was familiar with Epictetus, Cervantes, and D'Urfey's *Don Quixote*. Valentine, the hero of Congreve's play, at first misreads *The Enchiridion* and behaves quixotically, but later understands it and behaves more stoically. K. Robinson's 'Congreve and Petronius' (N&Q) proposes a source in *The Satyricon* for Lady Wishfort's memorable description of cosmetic disorder in *The Way of the World*, 'I look like an old peeled wall'. Perhaps more to the point is Corvino's description of Volpone's face, 'like an old smoked wall, on which the rain/Ran down in streaks'.

### (c) Prose

Nonconformists and feminists attracted most attention, but first the ideas of



work and play of two elderly conservatives are to be considered. In 'Lord Clarendon's Moral Thought' (*HLQ*) Thomas H. Robinson reconstructs Clarendon's ethics from his writings, and shows them to be representative of the Arminian humanism of the Great Tew circle before the Civil War. He had faith in human willingness and ability to work for the betterment of mankind. His Baconian idea of progress is consistent with an ethic which stresses what he called 'industry'. In '“A Recreation of a recreation”: Reading *The Compleat Angler*' (*SAQ*) Anna K. Nardo gives an explanation for the broad appeal of Walton's odd mixture of practical instruction, Christian moralising, and pastoral narrative. The work of modern play theorists helps her to show similarities between *The Compleat Angler* and Robert Pirsig's *Zen and the Art of Motorcycle Maintenance*: both seek through recreation that peace of mind in which the individual is not separated from his environment. In 'Some books from Izaak Walton's Library' (*Lib*) Jonquil Bevan lists about seventy books formerly belonging to Walton, and asks for information on those whose whereabouts is uncertain.

Work on Bunyan was remarkable for quantity and quality. As well as the edition of his *Poems* noted in section 3(a), the Oxford *Bunyan* now includes *The Holy War* and another volume of the *Miscellaneous Works*. A fine book of critical essays appeared, and there were several essays in learned journals.

*The Holy War*<sup>25</sup> is edited by Roger Sharrock and James F. Forrest. Their introduction relates the work to Bunyan's ministry in the last decade of his life, to the sermons and treatises that immediately preceded its publication, and to a revolution in English local government reflected in the story of the corporation of Mansoul. Rather less of this background, and more appreciative commentary on *The Holy War* itself, may be needed to convince many readers that this clever but at times tedious allegory has been undeservedly neglected. The critical account admits that it lacks the 'mythic power' of *The Pilgrim's Progress*, 'and we marvel rather at its narrative flow, sustained interest, and combination of heroic dignity with human variety'. All this 'entitles it to be called an epic', but Bunyan mostly avoids epic diction and wags along with the plain or racy style that best suits him. There is a longish 'Note on the Text', which is based on the first edition, as the second 'must be rejected on aesthetic grounds as spurious'. I found nothing to resemble a textual error, and the explanatory notes answered all but some of my more pedantic queries. There is an excellent index (to the text not the editorial matter), the provenance of which is not stated.

The latest volume of Bunyan's miscellaneous prose<sup>26</sup> comprises his earliest publications, the tracts *Some Gospel-Truths Opened* and *A Vindication of Some Gospel-Truths Opened*, and the treatise *A Few Sighs from Hell*, with a substantial introduction and full textual and explanatory notes. The first tract is an exposition of Christian doctrine involving criticism of the Quaker idea of the inner light, and it called forth a reply from the Quaker controversialist Edward

25. *The Holy War*, by John Bunyan, ed. by Roger Sharrock and James F. Forrest. OET. Clarendon. pp. xlviii + 288; frontis. £25.

26. *The Miscellaneous Works of John Bunyan*, ed. by Roger Sharrock; vol. i, *Some Gospel-Truths Opened*, *A Vindication of Some Gospel-Truths Opened*, *A Few Sighs from Hell*, ed. by T.L. Underwood and Roger Sharrock. Clarendon. pp. lvi+402; 3 plates. £25.

Burrough. The second tract is a reply to Burrough and a more direct assault on Quaker beliefs. *A Few Sighs from Hell* is a detailed commentary on the story of Dives and Lazarus. The object is to warn anyone who may be on the road to Hell, but perhaps the work's main value now lies in what it tells us of Bunyan's attitude to wealth and poverty. The introduction concludes that in his denunciations of the rich Bunyan was more outspoken than Richard Baxter, but in his views on social reform less radical than many other Protestant groups. The whole question is perhaps of most interest to historians, but critics of Bunyan's literary masterpieces should find these prose works helpful too. For instance, it strikes me that the idea of Ignorance in *The Pilgrim's Progress* as the type of all the various ignorant persons Christian encounters is supported by a passage in *Some Gospel-Truths* where Bunyan discusses the fate of 'poor souls that do think to be excused for their ignorance', and gives examples of the varieties of ignorant experience.

*The Pilgrim's Progress: Critical and Historical Views*<sup>27</sup> collects general interpretations, discussions of particular aspects, and comparisons with other literary works, by fourteen contributors. Of the general essays, N.H. Keeble's focuses on the unity of the book, Vincent Newey's on its 'underlying modernity', and Brian Nellist's on its 'transformation' of allegory. Of the essays on particular aspects, David Seed's is concerned with Bunyan's use of dialogue, James Turner's with his 'sense of place', Philip Edwards's with his idea of a journey, Brean Hammond's with his social satire, and Gordon Campbell's with his theology. Of the comparative essays, Roger Sharrock's relates *Pilgrim's Progress* to 'that very ancient but long-lasting form, the story', David Mills's to *Piers Plowman*, Nick Davis's and Nick Shrimpton's to popular romance, S.J. Newman's to the English folk tradition generally, and Bernard Beatty's to *The Hind and the Panther*. Several contributors, notably Newey and Shrimpton, reject the influential views of Stanley Fish (YW 52.261-2, 53.269). Nearly all of them offer something of value, but some unfortunately neglect Keeble's strong argument for considering Christiana's pilgrimage as well as Christian's (all the contributors are men), and some perhaps should note Newman's wise caution against creating a Bunyan industry. It is not for me to supply the synthesis the editor does not attempt in his preface. Certainly his claims that the book gives 'fresh, detailed, and varied consideration' to *Pilgrim's Progress* is fully justified. I would say it does more; it shows that a group of critics, using relevant historical background and the traditional methods of analysis and comparison, can mostly avoid the pitfalls of academicism and keep in the way of true judgement. The book's usefulness is enhanced by a chronological table, an excellent index, and the device of giving all references to *Pilgrim's Progress* to the Penguin edition.

Some of these essays derive from papers given at a conference in Liverpool to mark the three hundredth anniversary of the publication of *Pilgrim's Progress*. Professor Sharrock's was a lecture to the Friends of Dr Williams's Library, and has been published separately<sup>28</sup>. Another conference was held in Berlin, and some of the papers appeared in ZAA (1979). Gunter Walch's

27. *The Pilgrim's Progress: Critical and Historical Views*, ed. by Vincent Newey. Liverpool English Texts and Studies. ULiv. pp. xiii+ 302. £12.

28. *Life and Story in 'The Pilgrim's Progress'*, by Roger Sharrock. DWT, 1978. pp. title + 26. pb 60p.

'John Bunyan – Dichter der Plebejischen Fraktion. Revolutionärer Puritanismus und Allegorie' considers Bunyan as a revolutionary pioneer. Georg Seehase's 'Realistische Allegorie in John Bunyans *The Pilgrim's Progress*' shows how the allegory reflects contemporary social problems. Joan Bellamy's 'John Bunyan and the Democratic Tradition' relates his work to that of polemicists such as Prynne, Bastwick, Lilburne, and Winstanley. Roland Arnold's 'Plebejische Elemente in der Sprache John Bunyans' gives the results of a thorough investigation of this aspect of Bunyan's language. Another Marxist approach is provided by Christopher Hill's 'John Bunyan and the English Revolution' (*Marxist Perspectives*, 1979), which examines Bunyan's links with radical figures, the 'subversiveness' of his writing, and his influence on the revolution of 1688. Colin Manlove's 'The Image of the Journey in *Pilgrim's Progress*: Narrative versus Allegory' (*JNT*) argues that Bunyan used the idea of the straight and narrow way with greater effect than any of his predecessors.

I have not seen *Richard Baxter and the Millennium*<sup>29</sup> by William M. Lamont. In 'Baxter's Quest for Origins: Novelty and Originality in *The Autobiography*' (*ECTI*) Dayton Haskin sees in *Reliquiae Baxterianae* the germ of the idea of originality which we associate with the 'Romantic' poets. As he was writing about 'the making of a Nonconformist', Baxter despite some misgivings was obliged to stress the independence of his ideas and the novelty of his experience.

There is a growing interest in the women writers of our period, especially those who may be hailed as feminists rather than just learned ladies or eccentrics. Extracts from Bathsua Makin's *Essay to Revive the Antient Education of Gentlewomen* were included in *The Female Spectator* (YW 58.211, 241–2), and now it has been reprinted in facsimile<sup>30</sup>. It is a work of historical importance and it is good to have it more easily accessible. In her introduction Paula L. Barbour gives a brief history of women's education in England from Tudor times, and a summary of the *Essay's* arguments. Its thesis is that gentlewomen should be given a liberal education, with emphasis on the arts and languages, not to make them want independent careers, but to help them become better wives and mothers. Ms Barbour has no doubt that Ms Makin demanded not what she considered ideal, but what she thought possible. With a similar object in view Mary Astell proposed the foundation of a women's college on religious principles. In 'Mary Astell and the Conservative Contribution to English Feminism' (*JBS*, 1979) Joan K. Kinnaird points out that as a royalist and an Anglican Mrs Astell 'preached not women's rights but women's duties, not personal fulfillment or self-expression but corporate responsibility, not a secular but a religious way of life'. A liberal bias in scholarship has kept us from acknowledging that conservative Anglican thought, as well as Puritanism, secularism, and Lockean political theory, promoted the dignity of women. A different view is taken by Ruth Perry in 'The Veil of Chastity: Mary Astell's Feminism'<sup>31</sup>. It involved 'sexual disaffection, a rejection of physiological

29. *Richard Baxter and the Millennium: Protestant Imperialism and the English Revolution*, by William M. Lamont. R&L 1979. pp. 342. \$28.50. [Reviewed by T. Wilson Hayes, *SCN*, 1980.]

30. *An Essay to Revive the Antient Education of Gentlewomen* [by Bathsua Makin], intro. by Paula L. Barbour. ARS No. 202. CML. pp. xii + 43. By subscription.



womanhood, and a satiric dismissal of men as a class'. The context of this attitude and the main focus of Professor Perry's study was a society so cruel to women that 'the choice of celibacy . . . has the ring of emancipation'.

Of course Locke's philosophy did help the women's cause. In 'Mr Locke and the Ladies: The Indelible Words on the *Tabula Rasa*'<sup>20</sup> Sheryl O'Donnell surveys the work of Lady Masham, Catherine Cockburn, Lady Chudleigh, Lady Mary Wortley Montagu, and Hannah More, for evidence that the *Essay Concerning Human Understanding* helped women to see themselves as rational beings. These learned ladies agreed with his notion of the mind as *tabula rasa*, but ironically could not erase from their own minds the patriarchal doctrine that women's place was in the home. Rather than face ridicule they wrote in secret, 'phrased their feminism in terms of contributions to the common good', published anonymously, or even (in the case of Lady Mary) burned their work. Without wanting to dispute Ms O'Donnell's argument, I would suggest that ideally feminism *should* contribute to the common good.

*The Locke Newsletter*<sup>31</sup> includes as usual a list of recent publications, and specialist articles on the *Essay Concerning Human Understanding*, including one by Roland Hall on the meanings of obscure words. Erling Eng sees 'Locke's *Tabula Rasa* and Freud's "Mystic Writing Pad"' (*JHI*) as analogies for the working of the mind, Freud's developing from Locke's to solve the riddle of the co-operation of memory and sensation. H.A.S. Schankula discusses 'Locke, Descartes and the Science of Nature' (*JHI*), and argues at great length that the Locke scholars Richard Aaron and Leon Roth overestimated Locke's debt to Descartes; Locke, according to Schankula, always thought Descartes's basic principles were purely fanciful. Michael Hope comments on 'The Lockean Ending of Shelley's Original Conclusion to *Prometheus Unbound*' (*N&Q*).

In *The Library of Isaac Newton*<sup>32</sup> John Harrison gives a catalogue of Newton's library and discusses *inter alia* Newton's reasons for acquiring books and his reading habits. Apart from one of his English Bibles, the chemical and alchemical books seem to have been the ones he read most, judged by their annotations and dog-eared pages; but Harrison like Richard Westfall is not convinced that alchemy was fundamental to Newton's scientific work. In 'Isaac Newton in Cambridge: The Restoration University and Scientific Creativity'<sup>5</sup> Westfall describes Restoration Cambridge as an intellectual desert. Its significance for Newton 'was not its stimulation but its laxity'; his devotion to study and lack of interest in wining and dining were seen as harmless eccentricities.

Finally some miscellaneous essays mainly on the history of ideas. If they have anything in common, it is the opposition of religious and secular thinking. Margreta de Grazia's 'The Secularization of Language in the Seventeenth Century' (*JHI*) advances the interesting argument that a mistrust of ordinary language developed from two parallel conceptual changes: 'God's language was no longer considered primarily verbal; human words ceased to be related both in kind and quality to the divine Word'. Allan Pritchard's 'The Last Days of Hobbes: Evidence of the Wood Manuscripts' (*BLR*) shows that Wood's biography of Hobbes in *Athenae Oxonienses* was based on information

31. *The Locke Newsletter*, No. 11, ed. by Roland Hall. Philosophy Department, York. pp. 120. pb £4; free to individual scholars and libraries in the UK.

32. *The Library of Isaac Newton*, by John Harrison. CUP., 1978. pp. xiv + 286. £25.

gathered independently of Aubrey, particularly the accounts of the philosopher's death by the Earl of Devonshire's secretary, Justinian Morse. There was special interest in exactly how Hobbes had met his end, because of his reputation as an anticlerical and an atheist. John P. Wright's 'Hysteria and Mechanical Man' (*JHI*) maintains that Thomas Sydenham's attribution of hysteria to a disorder of the animal spirits was a logical extension of the mechanical theory of the passions associated with Descartes. Freud's purely psychological analysis of diseases such as hysteria involved the rejection of the Cartesian theory. Sascha Talmor's 'Glanvill and Hume' (*DUI*) denies that Glanvill was a precursor of Hume; they differed significantly in their analyses of causality. Charles H. Hinnant's 'Sir William Temple's Views on Science, Poetry, and the Imagination'<sup>11</sup> argues for the consistency of Temple's views in 'On Ancient and Modern Learning' and 'On Poetry'. His advocacy of ancient wisdom and natural magic led him to oppose empirical science and rationalist psychology. He ascribed quasi-magical powers to poetry, and differed from Locke in seeing 'fancy' and 'judgment' as complementary. So he anticipated the views of Pope on wit and of Coleridge on imagination; his intellectual achievement was greater than has been supposed.

#### 4. Background

*The Illustrious Lady*<sup>33</sup> by Elizabeth Hamilton is a biography of Barbara Villiers, Countess of Castlemaine, Duchess of Cleveland, and according to Alexander Pope 'th' imperial whore'. She was perhaps the most beautiful and certainly the most influential of Charles II's mistresses. Lady Hamilton's is a professional, as distinct from a scholarly, biography: an interesting though not wholly unfamiliar tale is well told and adequately documented, and we are not to complain that there is no general explanation of how this account differs from previous ones, and that the relation of notes to text is not perfectly clear. It is argued that the Duchess had more influence on policy than historians have realised, so that much of the book is about political in-fighting, behind which the illustrious lady is at times only dimly visible. Although her sexual appetite is remarked on, we are given little idea of what enabled her to fascinate Charles for so long, and to have as many lovers as he had mistresses. Unlike Nell Gwyn, the lady apparently did not pose in the nude, though one can still see why her portraits were so much in demand. Pope may have been thinking of them when he wrote

Lely on animated Canvas stole

The sleepy Eye that spoke the melting Soul,

and the same effect is to be seen in the sketch by Cooper (not I think the finished miniature, as stated in the list of illustrations). At the same time, shocking lampoons and stories circulated. A modern biography should surely attempt a fuller explanation of why Barbara Villiers was so widely admired and condemned as what we call 'a sex symbol'.

33. *The Illustrious Lady*, by Elizabeth Hamilton. HH. pp. [vi] + 240; 30 illustrations. £12.50. [Reviewed by John Barnard, *TLS*.]

# The Eighteenth Century

ELIZABETH DUTHIE and CLARE WENLEY

This chapter is arranged as follows: 1. General, by Elizabeth Duthie; 2. Poetry, by Clare Wenley; 3. Prose, by Elizabeth Duthie; 4. The Novel, by Clare Wenley; 5. Drama, by Elizabeth Duthie.

## 1. General

It is with relief as well as gratitude that the reviewer acknowledges the help of other listings and reviews, notably those in *SEL* and *The Scriblerian*, which is particularly comprehensive in its field. The *Johnsonian News Letter*'s usefulness includes a warning against the Arno Press's 'facsimile' of the 1755 edition of Johnson's *Dictionary*. The text is in fact that of a mixed copy.

There are two bibliographies to be noted this year. Roger D. Lund's *Restoration and Early Eighteenth-Century Literature 1660–1740*<sup>1</sup> is a 'selected bibliography of resource materials', a 'concise' but not 'exhaustive' listing, organised by general categories (Drama, Religious Literature, and so on), and by individual authors. It has some inconsistencies of listing, and some omissions – the Dearing and Beckwith edition of Gay's poetry, the *British Journal for Eighteenth-Century Studies* – but it may be useful as an introductory guide. It is much less flawed than the more ambitious *Annotated Bibliography of Twentieth-Century Critical Studies of Women and Literature, 1600–1800*<sup>2</sup>, which is in three sections – general studies, genre studies, and individuals – embracing such diverse poles as Elizabeth Elstob and Nell Gwyn, and including Henrietta Maria but neither Queen Anne nor Clara Reeve the novelist. The system of cross-referencing is inconsistent, and the inclusion of editions 'only if the introduction provides new information' excludes Halsband's edition of Lady Mary Wortley Montagu's letters but includes his selection from them. The editors have not considered carefully enough the particular relevance of all the items listed, and this has necessarily led to the exclusion of more important works.

In a year when academic publishing, especially in the UK, has been contract-

1. *Restoration and Early Eighteenth-Century English Literature 1660–1740: A Selected Bibliography of Resource Materials*, ed. by Roger D. Lund. MLA. pp. iv + 42. pb \$3.75.
2. *An Annotated Bibliography of Twentieth-Century Critical Studies of Women and Literature, 1660–1800*, by Paula Backscheider, Felicity Nussbaum, and Philip B. Anderson. Garland Reference Library of the Humanities. Garland, 1977. pp. x+287. \$32.50.



ing, there are two useful re-issues – a collection of twelve articles, mainly on economic themes in literature (seven are on Swift) by Louis A. Landa<sup>3</sup>, and an abridgment of Pat Rogers' *Grub Street*<sup>4</sup>. This consists of a 'corrected reprint' of the Introduction, with chapters I, II, and IV, thus focusing on Pope and Swift. The only brief addition is where Rogers denies that Swift and Pope were 'secret sharers of the duncely agony'.

Phillip Harth's ASECS Presidential address, the first essay in the tenth volume of *Studies in Eighteenth-Century Culture*<sup>5</sup>, discusses the recent growth in interdisciplinary studies of the century, and the volume contains an outstanding example. Barbara Maria Stafford's 'Towards Romantic Landscape Perception: Illustrated Travels and the Rise of "Singularity" as an Aesthetic Category', the Clifford prize essay, is a fascinating study of 'the complex development that led to the visual apprehension of natural objects as lone and strikingly distinct'; it is also full of varied and wide-ranging examples, and illustrated. Stafford's account of the importance of meticulous 'scientific' observation in travel literature and of 'the cultivation of taste for the natural phenomenon as singularity' will interest all students of later eighteenth-century aesthetics. Another article on travel literature, Barbara A. Welch's 'Curiosities and Reflections' (*MLS*), may be mentioned as a survey of some less known writers.

The Augustan Reprint Society volumes this year include an interesting treatise on the rhetorical sublime, translated in 1711 from the Latin of the Swiss Samuel Werenfels<sup>6</sup>. What Hogarth called 'the common drawing book', the translation of Lebrun's *A Method To learn to Design the Passions*<sup>7</sup>, is also reprinted. A selection of extracts on classicism and romanticism presumably aimed at the French student, *Art et Nature en Grande-Bretagne au XVIIIe siècle*<sup>8</sup>, with English and French on facing pages, will be of interest to the student of the dissemination of British aesthetic thought in France, since it uses contemporary translations wherever possible – Francis Hutcheson by Condillac, and 'Le Spectateur ou le Socrate Moderne'. The literary examples which Peter V. Conroy (*UTQ*) chooses for his argument that 'parallel affinities of style, technique, and taste exist at the deepest levels of both eighteenth-century gardens and theatre' are mostly French, and he does not sufficiently differentiate types of 'English' garden. There are some interesting points, however. Charles H. Hinnant's 'A Philosophical Origin of the English Landscape Garden' (*BRH*), focusing on the revulsion against the 'New Science', attempts to cover too much ground.

James H. Bunn (*NLH*) considers the 'aesthetics of British mercantilism',

3. *Essays in Eighteenth-Century English Literature*, by Louis A. Landa. Princeton Series of Collected Essays. Princeton. pp. 241. \$20.
4. *Hacks and Dunces: Pope, Swift and Grub Street*, by Pat Rogers. Methuen. pp. xv + 239. pb £4.50.
5. *Studies in Eighteenth-Century Culture, Volume 10*, ed. by Harry C. Payne. UWisc. pp. xiii + 482. £17.50.
6. *A Dissertation concerning Meteors of Stile, or False Sublimity*, by Samuel Werenfels, with intro. by Edward Tomarken. ARS 199. CML. pp. xiii + [187–236].
7. *A Method To learn to Design the Passions*, by Charles Lebrun, trans. by John Williams, with intro. by Alan T. McKenzie. ARS 200–201. CML. pp. xiii + xii + 58.
8. *Art et Nature en Grande-Bretagne au XVIIIe siècle*, ed. with intro by Marie-Madeleine Martinet. AM. pp. 286. np.

dealing in particular with the random collection of curios, insofar as the article can be said to concentrate on any one subject. It is modish in vocabulary, vague on facts, but might provoke someone to do better. Philip Flynn (*DR*) discusses how various Scottish writers from Hutcheson to Alison attempted 'to develop aesthetic principles through an inductive analysis of human responses'.

Another fine interdisciplinary essay from *Studies in Eighteenth-Century Culture* 10 is Peter M. Brigg's discussion of the effect of Lockean ideas on satire, which offers a useful guide as to how Locke might be more integrated into eighteenth-century literary teaching. Briggs considers the literary recreations of cognitive problems illuminated by Locke, although the problem remains of how direct Locke's influence was. Briggs also gives a useful account of the Jonathan Richardsons as critics of Milton. The elder Richardson's 'misreading of Locke is symptomatic of a new direction in aesthetic theory' (*Studies in Eighteenth-Century Culture* 9)<sup>9</sup>. Locke is again considered in William H. Youngren's 'Conceptualism and Neoclassic Generality' (*ELH*), which argues the importance of the conceptualist theory of universals in evaluating eighteenth-century literature. There is more discussion of philosophy than of literary examples. C. R. Kropf, in condemning the search for 'unity' in eighteenth-century texts (*ECTI*), is partly attacking straw men, but his demonstration of the importance of variety, and of the function of 'design' in contemporary critical writing, is interesting. Another important philosophical theory, that of sympathy, is surveyed by John B. Radner (*Studies in Eighteenth-Century Culture* 9): he gives as clear an account of this 'complex changing concept' as might be expected in an article. Donald G. Marshall (*ECTI*) considers the writing of the history of criticism in terms of Hurd's *Letters on Chivalry and Romance*, hoping to 'suggest something of a history of literary theory oriented toward the topic of textual meaning'. Finally, Carol McGuirk (*SEL*) offers an interesting discussion of 'Sentimental Encounter in Sterne, Mackenzie, and Burns', with the caveat that her definition of 'sentimental', and some of her readings of Burns, could be bettered.

The essays in *Probability, Time, and Space in Eighteenth-Century Literature*<sup>10</sup> deliver less than the title promises, especially in criticism of particular authors or examples. Paul J. Korshin's 'Probability and Character in the Eighteenth Century', although inconclusive, has some suggestive points, as does Hopewell Selby in "'Never Finding Full Repast': Satire and Self-Extension in the Early Eighteenth Century'. Richard B. Schwartz argues that Berkeley's criticism of Newtonian absolute space may be useful 'as a gloss' on Boswell's use of evidence.

On political history, 1980 saw the publication of Edward Gregg's biography of Queen Anne<sup>11</sup>, a solid and useful work, especially good on the last years of her reign. John Stevenson's *Popular Disturbances in England 1700-1870*<sup>12</sup> will also be useful to scholars in providing a historical context for images of the mob in literature.

9. *Studies in Eighteenth-Century Culture, Volume 9*, ed. by Roseann Runte. UWisc. pp. xvi+550. £12.

10. *Probability, Time, and Space in Eighteenth-Century Literature*, ed. by Paula Backscheider. AMS, 1979. pp. xv + 317. \$19.95.

11. *Queen Anne*, by Edward Gregg. RKP. pp. xii+483. £17.50.

12. *Popular Disturbances in England 1700-1870*, by John Stevenson. Themes in British Social History. Longman. pp. vii + 374. pb £5.95.

Recent literary-historical scholarship is not made full use of in Thomas Horne's article (*JHI*) on William Arnall's defence of Walpole in the *Free Briton* and elsewhere. In 'The Rediscovery of Greek History in the Eighteenth Century', Arnaldo Momigliano discusses how this represented 'the first definite break with the image of Greece built up by the Renaissance' (*Studies in Eighteenth-Century Culture* 9). Jack Fruchtman Jr gives an account of the convergence of classical republicanism and Christian millennialism in late eighteenth-century dissenting thought (*Studies in Eighteenth-Century Culture* 10). In an interesting article, R.S. Porter (*BJECS*) denies any simple linking between science and dissent, arguing the importance of an emergent provincial consciousness in the formation of scientific and philosophical societies. Students of satire and social attitudes will be interested in the account of a bequest of nearly two thousand Rowlandson and Gillray prints to the Beinecke Library at Yale (*YULG*).

There are several contributions to the study of sexual matters. Paul-Gabriel Boucé (*BJECS*) discusses the eighteenth-century anxiety over masturbation, and opinion on intercourse in marriage. W.A. Speck (*BJECS*) follows the harlot's progress – specifically, how the eighteenth century discovered the 'tart with the heart of gold'. In her article on 'British Seduced Maidens', Susan Staves (*ECS*) makes some similar points, and extends the discussion into the paradoxical innocence of the seduced maiden, the importance of the relationship with the father, and the legal remedies available. *Studies in Eighteenth-Century Culture* 10 includes two similar essays. One consequence of seduction is dealt with by Barbara Brandon Schnorrenberg, who considers the decline in the midwife's status, and childbirth practices generally. Ruth K. McClure gives a similarly factual account of pediatric practice at the Foundling Hospital, where the most modern methods were followed. Ruth Perry, although focusing on Mary Astell's feminism, covers more general areas (*Studies in Eighteenth-Century Culture* 9). Here may be noted the annotated transcription of seventeen 'blue-stocking' letters, between Elizabeth Montagu and Frances Reynolds (sister of Sir Joshua), by Richard Wendorf and Charles Ryskamp (*PULC*).

Two monographs remain to be considered. In *The Impossible Observer*<sup>13</sup>, Robert W. Uphaus considers a variety of eighteenth-century authors and texts in terms of an antithesis which may be defined briefly as rational and objective versus experiential reading, as typified in the approaches (say) of M.C. Battenstein and Stanley Fish. He argues that 'some of the principal texts of eighteenth-century English literature elicit their meaning by deliberately juxtaposing the expectations of rationality, objectivity, and aesthetic closure against the larger and more problematical experiences of reading about, and imaginatively identifying with, characters and situations which are continually human though not consistently determinate'. His stance is a modest one, complementary to recent criticism rather than innovatory, and has that measure of success. The cohesion of the argument is sometimes less than obvious, and some readings better than others – the Swift chapter has little that is new, but those on Defoe and on *Clarissa* and *Amelia* have more interest. He also considers Mandeville, Johnson, Sterne, and *Caleb Williams*.

13. *The Impossible Observer: Reason and the Reader in Eighteenth-Century Prose*, by Robert W. Uphaus. UKen, 1979. pp. ix + 160. \$14.50.



Another useful if not essential work is Stephen D. Cox's "*The Stranger Within Thee*": *Concepts of the Self in late-eighteenth-century Literature*<sup>14</sup>, a discussion of that problem particularly crucial to the later eighteenth century, the definition of what the self consists in, and what its value is. A comparison of 'old' and 'new' theories of the self is followed by a good discussion of Hume and Adam Smith on sympathy, although Cox does not appear to have made use of Leon Guilhamet's *The Sincere Ideal* (1974). His chapter on Collins, similarly, might have gained from a consideration of Paul S. Sherwin's *Precious Bane* (1977), and this chapter, like those on *Clarissa* and on Gray, is perhaps less stimulating in particular than in general argument. Chatterton, Cowper, and Blake (in terms of his rejection of many eighteenth-century concepts) are also discussed. The book would have been better with a stronger conclusion.

## 2. Poetry

There have been a number of interesting biographies this year. Firstly the Welsh Arts Council has encouraged Belinda Humphrey to undertake an account of the life and works of John Dyer<sup>15</sup>. It is a slim volume but enlightening. Two other minor poets receive attention. Harry Solomon attempts to make Sir Richard Blackmore less of an Augustan joke<sup>16</sup>. In this he succeeds by examining the poet in the context of the age. Richard I. Cook does a similar service for Sir Samuel Garth, giving a wider and deeper understanding of the poet<sup>17</sup>. A.K. Lytton Sells writes on Gray<sup>18</sup>. As Pat Rogers has noted in *TLS*, there are errors of fact in this volume. Particular emphasis is placed on the superiority of Gray's Latin poems and Lytton Sells starts from this point. There is also an appendix by Iris Lytton Sells which discusses Gray's poetic diction.

Gray also provides the material for chapters in some of the general studies on eighteenth-century poetry. Paul H. Fry's *The Poet's Calling in the English Ode*<sup>19</sup> includes a consideration of Gray, with Collins as a partner. Fry regards the ode as a form that reveals the poet's private doubts, despite its often public motive. Garry Retzlett (*SVEC*) moves from Gray and other poets who describe landscape in terms of pictures, to examine the term 'picturesque'. He turns to Pope as well as eighteenth-century theorists in order to reach his definition. More esoteric, but still with a connection to Gray, is Kevin McCabe's study (*N&Q*) of English imitators of Metastasio's *La Liberta*.

Leaving Gray for the moment, the nature of Augustan poetic form is the subject of a paper by Donald Wesling (*TSL*). This attempts a definition by categorisation of systems and structures. Joan Pittock has a less awkward subject (*SVEC*) in her study of the Oxford Chair of Poetry in the eighteenth

14. "*The Stranger Within Thee*": *Concepts of the Self in Late-Eighteenth-Century Literature*, by Stephen D. Cox. UPitt. pp. ix + 185. \$14.95.

15. *John Dyer; Writers of Wales*, by Belinda Humphrey. UWales, for Welsh Arts Council. pp. 117. £1.95.

16. *Sir Richard Blackmore*, by Harry Solomon. TEAS. Hall. pp. 216. \$10.95.

17. *Sir Samuel Garth*, by Richard I. Cook. TEAS. Hall. pp. 172. \$10.95.

18. *Thomas Gray; His Life and Works*, by A.K. Lytton Sells. A&U. pp. x+293. £12.95.

19. *The Poet's Calling in the English Ode*, by Paul H. Fry. Yale. pp. viii+328. £11.65.

century. Another area is represented by William H. Todd's exhibits from the Mss. of the University of Texas (*LCUT*). In *Studies in Eighteenth-Century Culture 10*<sup>20</sup> John Sitter explores features of Augustan poetic theory which seem to anticipate the concept of 'pure poetry' of the Romantic age. The antithetical ideas of Goldsmith and Joseph Warton are used to establish the perceived role of memory in mid-eighteenth-century poetry. Sitter suggests that religious conversion is present, even when secularised, in the poetry of the period. A couple of papers have the role of women in society as their theme: Elizabeth Hampsten (*WS*) studies 'Petticoat Authors 1660–1720', while Jacob Fuchs (*PCP*) writes on 'Women, Learned Lumber' and their relationship with neo-classical poetry.

There is considerable variety in the work on Pope. The more mundane, but nevertheless useful, is represented by the collection of recent essays edited by Maynard Mack and James A. Winn<sup>21</sup>. This covers the Pope canon generally. Of more specialised interest is Robert Halsband's *The Rape of the Lock and Its Illustrations 1714–1896*<sup>22</sup>. As well as providing excellent reproductions of some of the illustrations, this work shows how the pictures comment on and add to the text. Giuseppe Galigani (*SVEC*) also makes links between visual arts and *The Rape of the Lock*. He sees connections between syntactical patterns in the poem and the construction of paintings by Hogarth and others. The complexities of *The Rape* have inspired several more papers. K.M.M. Quinsey (*Ariel*) discusses the development of the imagery and reveals the tragic undertones of the poem. Elizabeth Obafemi (*KUKA*) takes a well-worn theme as her subject – 'Alexander Pope's Use of the Mock-Heroic Form in *The Rape of the Lock*'. The women in this poem form a common theme for three other papers. *Studies in Eighteenth-Century Culture 10* contains Ellen Pollak's thoughts on the paradox of female power. Belinda is both central and marginal to the poem, and this reflects the eighteenth-century ambivalence about the role of women in society. Charles Scruggs (*TSL*) explains Clarissa's speech, and John F. Sena (*PLL*) talks about Belinda's petticoat. This last paper is not as slight as it might at first seem, since the petticoat had moral and socio-economic significance in the period.

Pope's *Essay on Man* is the subject of a full-length study by Martin I. Kallich<sup>23</sup>. He examines the structure of the poem, focusing on the repetition of words and ideas in the creation of patterns of imagery. As the author admits, the method used to achieve an understanding of the poem does seem rather crude and simple, but it yields interesting results. Allan J. Gedalof (*Genre*) manages to find implicit mock-heroic in *The Essay on Man*, and Paul Whitley (*CritQ*) explores the philosophy of the poem. He argues that though Pope is not a systematic philosopher the rhetoric of the poem, achieved by a blending of the arts of the orator, wit and poet, makes us accept its argument.

Death does not immediately strike one as a major theme in Pope. But

20. *Studies in Eighteenth-Century Culture, Volume 10*, ed. by Harry C. Payne. UWisc. pp. xiii+482. £17.50.
21. *Pope; Recent Essays by Several Hands*, ed. by Maynard Mack and James A. Winn. Archon. pp. xi+872.
22. *The Rape of the Lock and Its Illustrations 1714–1896*, by Robert Halsband. Clarendon. pp. xvi+160. £11.50.
23. *Heav'n's First Law; Rhetoric and Order in Pope's Essay on Man*, by Martin I. Kallich. NIU. pp. xi+152. £7.50.

Morris R. Brownell (*SEL*) writes an intriguing article concerning Pope's own death-bed. The paper shows how death could be a theatrical performance in the tradition of Socrates' *Ars Moriendi*. Also in *SEL* Christopher Fox focuses on the concluding death scenes in *Epistle to Cobham*. The central theme of the poem is the difficulty of achieving certainty. The death day as a moment of truth seems to provide the answer, and the thus the ending of the poem is not inappropriate. Also on the subject of this poem, Roy T. Eriksen (*SN*) attempts to iron out inconsistencies – some of them textual problems caused by Warburton's transpositions. Eriksen also shows how Pope's compositional technique incorporated a deliberate balance.

Pope's treatment of the classics also comes under review. In *HLQ* Rhonda L. Blair and Thomas C. Faulkner explore Pope's use of classical material in the relationship between the Magna Mater and the goddess Dulness of *The Dunciad*. This is a composite goddess based on Renaissance and eighteenth-century mythographic sources as well as classical ones. *N&Q* contains a couple of notes on Pope's Homer. Felicity Rosslyn points out an amusing alteration: Homer's fig-tree becomes Pope's sycamore, and the question of the material of chariots is raised. On a more serious subject Rebecca Gould Gibson corrects Jean Hagstrum's assertion, in *The Sister Arts*, that Pope seldom argues positively from painting, by pointing to Pope's notes to the *Iliad* and *Odyssey*. Pamela Schwandt (*SVEC*) also notes an alteration: Pope transforms Homer's gods into more dignified examples. A different area of research, into Pope's sources, is to be found in James King's and Bernadette Lynn's paper (*SVEC*) on the importance of Ovid's *Metamorphoses* in English eighteenth-century mythological handbooks. Studies of the various translations and references to Ovid's work serve as an indicator of the Augustan attitude to this classical writer.

Pope's imitations of Horace also receive notice. In *ELN* John A. Vance considers the relationship between three poems – Thomson's *Liberty*, Pope's *The First Epistle of the Second Book of Horace Imitated*, and Johnson's *London*. He finds that the references to the English monarchs (Alfred, Henry, and Edward) provide political comment on the eighteenth-century monarchy. In particular the reference to Edward III extends to his son Edward, the Black Prince, and thereby alludes to the opposition's hopes in Frederick, the Prince of Wales. J. McLaverty (*MP*) writes on 'Pope's Horatian Poem: A New Variant State', and Harold Weber (*PLL*) shows how Pope's tendency towards Juvenal's more tragic vision of society undermines the Horatian comic spirit.

Pope's pastoral poems figure in a few papers. Richard Jussel (*PVR*) takes the theme of time, while Pat Rogers (*ECS*) studies rhythm and recoil in the pastorals. Pat Rogers (*SP*) also sees *Windsor Forest* as an example of the genre of river poetry, and thus part of a tradition that includes Camden's *Britannia*, the anonymous *De Connubio Tamae*, and Spenser's fourth book of *The Faerie Queen*. Finally, among more general papers, Harold Weber (*Criticism*) writes on the tragic satirist in Pope's final works. Martin Maner (*SEL*) couples Pope with Byron in his discussion of the satiric persona, and J. McLaverty (*Lib*) deals with the first printing and publication of Pope's letters.

There has not been much on Swift this year, though A.B. England's *Energy and Order in the Poetry of Swift*<sup>24</sup> goes far in its review of the stylistic tenden-

24. *Energy and Order in the Poetry of Swift*, by A.B. England. BuckU. pp. 241. \$18.50.



cies in Swift's poetry. This work examines the ways in which Swift conforms to and rebels against Augustan standards of poetics.

There is equally little on Gay. John Irwin Fischer in *Studies in Eighteenth Century Culture* 10 raises the problem of how to deal with *The Shepherd's Week*. It is a poem that defies definition, being a specific and general parody, and an actual rendition of rural life, all at the same time. Fischer explores the qualities of pastoral verse using techniques designed to cope with twentieth-century literature of the absurd.

On the other hand Christopher Smart receives more attention than usual. Karina Williamson is publishing a new edition of Smart's poems, and this year sees the release of the first volume, containing *Jubilate Agno*<sup>25</sup>. The text follows W.H. Bond's reconstruction but is newly transcribed from Smart's holograph. Karina Williamson's comments help to make the allusions clear. In *SEL* Jeanne Murray Walker finds that an exploration of the Psalms helps to clarify certain difficulties in the structure of the poem. Robert Coskren (*SN*) concentrates on Smart's general theme of man's spiritual relationship with nature. The surname puns such as 'Dew', 'Goosetree', 'Larkin' are a way of forming this link between man and the rest of God's creation. The apparently mechanical litany of 237 surnames therefore has a meaning.

Isobel Grundy (*N&Q*) re-considers the authorship of a poem published in *The Gentleman's Magazine* in 1766. It could, despite the confusing evidence of a spurious letter, be by Lady Mary Wortley Montagu. Joseph Warton gets a mention in M.E. Smith's note (*N&Q*) on the connections between Warton's poem *The Enthusiast*, Thomson's *Seasons* and William Kent. To return briefly to Gray, Brian Cosgrove (*English*) writes on privation and affirmation in Gray's *Elegy*. Cowper's correspondence forms the subject for a note by D.H. Weinglass (*N&Q*). This note completes a letter to Mrs Newton and a letter to Samuel Rose, and also mentions a letter by William Hayley to Mrs Rose about Cowper. P.M.S. Dawson (*RES*) notes that Cowper's *The Task* in its account of the ice palace seems a possible source for Coleridge's *Kubla Khan*. Also on Cowper, the first volume of a two-volume edition of his works is produced by John D. Baird and Charles Ryskamp<sup>26</sup>.

Finally, there are some articles on Scottish writers to be noted. Neil R. Grobman (*MJLF*) writes on 'James Macpherson, Ossian, and the Revival of Interest in Oral Bardic Tradition in Eighteenth Century Scotland'. Burns inspires some diverse papers. W.J. Murray (*SVEC*) sees the poet as a liberationist, breaking through many aspects of the male-dominated society in his poems and songs. But although Burns did escape some of his age's prejudices about women, he could not escape them all. Laszlo Marx writes in *SSL* of the reaction to Burns in Hungary and A.M. Kinghorn also in *SSL* studies Burns's Danish translator, Jeppe Aakjaer.

### 3. Prose

Addison and Steele have their Critical Heritage volume, edited by Edward

25. *The Poetical Works of Christopher Smart; Volume I Jubilate Agno*, ed. by Karina Williamson. Clarendon. pp. xxxi+143. £13.50.

26. *The Poems of William Cowper: Volume I, 1748-1782*, ed. by John D. Baird and Charles Ryskamp. Clarendon. pp. xliii+597. £25.

A. Bloom and Lillian D. Bloom, produced in unjustified typescript<sup>27</sup>. It is divided, not entirely satisfactorily, into several sections – Steele the Man, the Pamphleteer, the Dramatist, Addison the Man and Writer, the Dramatist, the *Tatler*, and the *Spectator*. The annotation (which is always difficult to pitch) tells the reader (for instance) who wrote *The Alchemist*, but neither Arbuthnot's political affiliation, nor the importance of the antithesis between 'good' and 'genteel' comedy. A simple chronology of Anne's later reign would have been a useful addition. That said, there are some useful and little-known extracts on the reaction to the two writers and their most famous works from 1702 to the mid-nineteenth century. Albert Furtwangler (*ESC*) gives an account of Addison's success in achieving a 'solid integration between popular and lasting literature'. I have not seen a German study of the diffusion of the *Tatler* and the *Spectator* in Europe and North America<sup>28</sup>.

*Factotum*, the newsletter of the eighteenth-century STC in progress at the British Library, contains two notes by Frances Harris, on the distribution of Whig propaganda in 1710, and on Arthur Maynwaring, along with other varied bibliographical data. Information on various matters concerning late eighteenth-century periodicals and their contributors is given by E.W. Pitcher in *N&Q* and *PBSA*. William S. Ward's useful bibliography of 'belletristic' reviews in British periodicals 1798–1820 and 1821–26 is supplemented by a volume covering 1789–97<sup>29</sup>, in the same format, with almost eight thousand entries, and one of the appendixes devoted mainly to reviews of Tom Paine.

Defoe's 'working method' in the later volumes of the *Tour* is illuminated by Pat Rogers (*PSt*). Laura A. Curtis argues that Lawrence Stone's assertion of an 'essential identity of belief between the urban upper middle classes and the squirarchy' is not borne out by an examination of Defoe's domestic conduct manuals, for which the audience was increasingly the country gentry. Defoe's manuals are closer in attitude to Locke, who was also writing for the gentry, than to Addison, whose audience was the urban bourgeois (although surely not only them) (*Studies in Eighteenth-Century Culture* 10). Curtis's argument should be seen in conjunction with Irving N. Rothman's article (*PBSA*) on *The Family Instructor*, which, he contends, was particularly aimed at dissenting families in the context of the Schism Act, 1715. He gives bibliographical details. Shirlene Mason's *Daniel Defoe and the Status of Women*<sup>30</sup>, although clear, is rather naive in its treatment of evidence, resolutely going through what can be pieced together about Defoe's views on the maid, the wife, the widow, and so on. David Macaree's *Daniel Defoe and the Jacobite Movement*<sup>31</sup> is a similar exercise less clearly written, and not based on the most recent historical research.

27. *Addison and Steele: The Critical Heritage*, ed. by Edward A. Bloom and Lillian D. Bloom. RKP. pp. xii+480. £14.
28. *Zur Ausbreitung und Nachahmung des 'Tatler' und 'Spectator'*, by Fritz Ráu. CWU. pp. 449. np.
29. *Literary Reviews in British Periodicals 1789–1797*, comp. by William S. Ward. Garland, 1979. pp. xvii+342. \$35.
30. *Daniel Defoe and the Status of Women*, by Shirlene Mason. Monographs in Women's Studies. Eden, 1978. pp. 129. £7.50.
31. *Daniel Defoe and the Jacobite Movement*, by David Macaree. SSELRR 42. USalz. pp. 101. pb np.

There is more on Swift. Frederik N. Smith considers *A Tale of a Tub* in terms of Swift's style, or 'habitual means of arranging concepts, experiences, and implications into a significant form'<sup>32</sup>. He is a 'modern' reader of Swift, but not as sprightly as the best of that sort. Although he does discuss many particular instances, his interpretations seldom strike the reader as both natural and new, and are sometimes naive – the fifth chapter, on language and madness, is particularly weak. There is a select glossary of 'neologisms, archaisms, and odd usages', many of which are discussed in the second chapter. Swift's use of Quintilian rhetoric is the subject of a pamphlet by Thomas R. Thornberg<sup>33</sup>, poorly written, and not very illuminating. In *The Politics of Gulliver's Travels*<sup>34</sup>, F. P. Lock argues against a reading of the work in terms of contemporary politics, since it is Swift's 'only extended treatment of political questions free from the partisan pressures of the moment'. The book is less convincing in constructive argument than in defeating error, and it is rather too long for that purpose – the most usual readings of *Gulliver's Travels* are not as tied to contemporary political reference as Lock assumes. There is a useful distinction between the 'portrait' (linked to a particular referent) and the 'paradigm' (open-ended). Although lucid and well-substantiated, the book makes little fresh contribution to Swift studies.

Among the articles, Deborah Linderman (*CLS*) discusses the *Tale* as 'a play of ironies that refuses to be stabilized', with as much attention to other critics as to the text. On *Gulliver's Travels*, Terry Cook (*CritQ*) offers a 'strong progressive movement' of relationships between the books, in rather too neat a reading. Anthony J. Hassall, by contrast, sees the work as 'disjunctive' and defamiliarising (*SSEng*). Terry J. Castle (*ELWIU*) argues that 'the fear of the text' is a common theme in Swift, with particular reference to the Houyhnhnms, Derrida, and Lévi-Strauss. There are affinities between Swift and Confucianism, *via* Sir William Temple (Fumiko Takase in *ES*), and between G.B. Shaw's deflation of romantic idealism in *Arms and the Man* and Swift – Cassinus and Strephon are the main examples (Roberta F. S. Borkat in *ES*). Swift's hostility to the army is compared with contemporary opinions by Robert C. Gordon (*BRH*). Robert M. Philmus (*TSLI*) contends that *The Argument Against Abolishing Christianity* is Swift's 'implicit yet definitive answer to Tindal'. His Irish tracts and their 'ambiguous and sometimes volatile blend of compassion and contempt' are surveyed, suggestively but unevenly, by C. J. Rawson (*PSI*). C.P. Daw deals rather heavily with Swift's Biblical allusions (*HLQ*). Swift's friendship with Thomas Sheridan is well illuminated by James Woolley (*Studies in Eighteenth-Century Culture* 9). A book given to him by Burlington is noticed in *BJRL*, and there is a correction to Lenfest's list of illustrations to *Gulliver's Travels* (by John F. Sena in *PBSA*).

Robert C. Steensma's TEAS volume on Arbuthnot<sup>35</sup> gives the usual account of the life and works, with liberal quotation because of the unavailability of cheap texts. We should read Arbuthnot, he argues, because 'the minor works of

32. *Language and Reality in Swift's 'A Tale of a Tub'*, by Frederick N. Smith. OSU. 1979. pp. ix + 198. \$15.

33. *Swift and the Ciceronian Tradition*, by Thomas R. Thornberg. Ball State Monograph no 28. BSU. pp. 28. not for sale.

34. *The Politics of 'Gulliver's Travels'*, by F.P. Lock. Clarendon. pp. ix + 156. £7.50.

35. *Dr. John Arbuthnot*, by Robert C. Steensma. TEAS. Hall, 1979. pp. 146. np.



a culture may tell us as much, if not more, about that time and place than do the writings of the better known'. One might have hoped for a more positive reading of *John Bull* as racy political literature. The Greek titles are misprinted into nonsense.

William Law also has a TEAS study<sup>36</sup>, as 'pre-eminently a writer of Christian devotion'. Sound but unanalytical, it will not encourage an upsurge in Law studies. There is less on Law's style, and on his influence, especially on Johnson, than one might want. Berkeley's lines on 'Westward the Course of Empire takes its Way', and his 1714 miscellany, *The Ladies Library*, are both discussed in *The Scriblerian*. On Chesterfield there are two contributions – a completely revised second edition of Sidney L. Gulick's *A Chesterfield Bibliography to 1800*<sup>37</sup>, a well produced volume, with the entries in the Gaskell format, listing adaptations and abridgements, translations and burlesques, and with an (incomplete) list of holdings. Rex A. Barrell's edition of Chesterfield's French correspondence<sup>38</sup> (already available in the Dobrée 1932 edition) is a very imperfect work, marred by inaccuracies of annotation and indexing, with editorial matter whose tone is best revealed by quotation: 'Though the sentiments expressed seem trivial, superficial and somewhat conventional, the extent to which he here penetrates into the secret recesses of the French mind is truly remarkable'.

There are two new attributions to Fielding. M.C. and R.R. Battestin (*SB*) report the discovery and print a photocopy and transcript of the 'only extant literary prose manuscript' by Fielding, a letter to the editor of *Common Sense*, signed 'Mum Budget', seized with other papers from the offices of that journal, and now in the PRO. The manuscript also 'sheds light on Fielding's personal circumstances and political relationships in one of the most obscure periods of his life' (1738). Thomas Lockwood (*MP*) argues that an essay (which he also reprints) in the 'Occasional Prompter' series in the *Daily Journal* for 25 March 1737, discussing government regulation of theatres, is probably by Fielding.

In *David Hume and the History of England*<sup>39</sup>, Victor G. Wexler pushes his thesis too hard. His argument is that the *History* was a turning point in Hume's life, that his attack on Whig preconceptions provided him with 'the pleasure of a sceptical epistemologist', and that his politics were 'a rather simplistic form of utilitarianism'. Hume did not completely answer Thomas Reid's challenge to his scepticism, Louise Marcil-Lacoste contends (*DR*). J.C. Hilson's essay on 'Hume: the Historian as Man of Feeling' is reprinted in *PS* in memory of its author. David Raynor (*ECS*) argues on circumstantial evidence, not always convincingly, for Hume's authorship of two pieces on Wilkes in the *London Chronicle*.

Gibbon's practice as an historian was conditioned less by Augustan humanism or by the *philosophes* than 'by a tradition of English fiction fascinated by the relation between "facts" and the patterns in which they find meaning',

36. *William Law*, by Erwin Paul Rudolph. TEAS. Hall. pp. 155. £7.20.

37. *A Chesterfield Bibliography to 1800*, by Sidney L. Gulick. Virginia, 1979. pp. x + 272. \$30.

38. *French Correspondence of Philip Dormer Stanhope, Fourth Earl of Chesterfield*, ed. by Rex A. Barrell. Borealis. pp. 204 (vol. I); 187 (vol. II). np.

39. *David Hume and the History of England*, by Victor G. Wexler. APS, 1979. pp. xi + 114. \$8.

argues Leo Braudy (*PSt*), in a thought-provoking article, contrasting Gibbon and Johnson as presenting 'different solutions to the problem of literary and moral authority'. The late Sir Geoffrey Keynes's own copy of *The Library of Edward Gibbon*<sup>40</sup>, with some manuscript annotations, is photolithographically reproduced, with an appendix by David McKitterick listing new entries from a manuscript in the Pierpoint Morgan Library. On Burke, Regina Janes discusses his imagined India as a 'polemical Utopia' (*Studies in Eighteenth-Century Culture* 9), and Rod Preece (*ECTI*) considers his European reputation – praised but misunderstood.

James L. Battersby's *Rational Praise and Natural Lamentation*<sup>41</sup>, which focuses on Johnson's criticism of *Lycidas*, falls into two parts. The first shows the inadequacy of considering Johnson's critical principles in terms of polarities and antitheses – the erring critics discussed are Oliver Sigworth, Paul Fussell, Arie Sachs, and Murray Krieger. The second part establishes 'concrete and specific alternatives' to their approaches. Battersby's determination to root out error, with copious quotation from the misguided critics, does not make for easy reading, although it does show up the sloppiness and circularity of argument that results from dependence on a ruling hypothesis. He follows in the footsteps of Hagstrum, Keast, and Greene in arguing for a 'stable intellectual basis' for Johnson's criticism, concluding that the account of *Lycidas* is 'the ineluctable consequence' of the assumptions and principles which Johnson consistently used to judge particular works. Battersby's article, 'Johnson's Negative Capability' (*PLL*), like the appendix to his book, is particularly directed against Fussell's contention that Johnson neglects the genres of novel, stage comedy, Pindaric ode, and pastoral. J.R. Brink's 'Johnson and Milton' (*SEL*), in which he claims that the apparent contradictions in the life of Milton are not so, is very much less rigorous in its treatment of evidence, as is Leopold Damrosch Jr's argument (*ECTI*) that Johnson 'was aware of some of the issues that occupy reader-response criticism'. Johnson's criticism, Damrosch argues, is valuable not as 'a more or less coherent neoclassical poetics', but as an example of 'openness to literary works in their individuality'. In a consideration of *Adventurer* 95, William C. Edinger (*MP*) contends that Johnson is discussing 'novelty' in terms of the dispute between Voltaire and the Abbé Dubos by 'restating and improving upon the inventional theory of Dubos'.

Pat Rogers (*RES*) argues that the *Lives* are more dependent on general biographical works than has been thought, both in the overall structure of a particular life, and in detail: it is 'salutary to remind ourselves that much of his labour went into close paraphrase, diversified by elegant variations of expression'. Johnson's revision of his life of Collins is discussed by Richard Wendorf, with a collation table and other factual information (*PBSA*). Gloria Sybil Gross (*HSL*) provides a psychological interpretation of the *Life of Savage*.

Chapter X of *Rasselas* is discussed by Richard Eversole (*PQ*) in terms of its concurrence with the eighteenth-century understanding of Eastern poetry, and as relating to the choice of life. Joan E. Klingel (*SP*) considers Johnson's knowledge of the eighteenth-century stage, and his censure of it. Catherine N.

40. *The Library of Edward Gibbon: A Catalogue*, ed. with intro by Geoffrey Keynes Kt. StPB. pp. 293. £12.

41. *Rational Praise and Natural Lamentation: Johnson, Lycidas, and Principles of Criticism*, by James L. Battersby. FDU; AUP. pp. xi+267. \$18.15.

Parke (*Biography*) offers a very interesting hypothesis, which one would like to see tested at greater length. Her argument centres on *A Journey to the Western Islands*, and she sees Johnson's concern with the moral use of biography and autobiography as crucial to his understanding of education: teaching and learning 'are activities of accurate hope, located midway between knowledge and willing. This location becomes, in turn, the grounds for a convincing dramatic definition of self in the world'. The *Journey* is both biography (of a nation) and the autobiography of the writer and traveller. Her article might be read in conjunction with Cyril H. Knoblauch's examination (*ECS*) of Johnson's 'skeptical regard for the products of composition', his perception of the duality 'between experiential diversity . . . and the reductive character of human intellect'.

One of the several notes in *N&Q* on Johnson concerns a textual crux in the *Journey*: others discuss Johnson as subscriber, the location of an 'untraced' letter, possible sources for the *Lives of the Poets* and an attack on the work, and George Mason's criticism of the *Dictionary*. Paul D. McGlynn's 'Samuel Johnson and the Illusion of Popular Culture' (*MLS*) need not detain Johnsonians.

Attempts to rescue Johnson from Boswell have lessened interest in Johnson's conversation, argues Glenn J. Broadhead (*SEL*), pointing out the 'rational, serious, and unremitting' interest in conversation in the eighteenth century. William R. Siebensschuh speculates on how Boswell's achievement in the *Life* may be best defended (*Studies in Eighteenth-Century Culture* 10). The 'internal or dramatic audience' in the *Life*, and the 'moral law of gravity . . . that draws characters of moral or intellectual substance towards the Johnsonian center' is discussed by William C. Dowling (*SEL*), and Boswell's transformation of revealing details into 'finely scaled comic interludes' by Jo Allen Bradham (*Biography*). The most interesting interpretation of Boswell's *Life* is by Hugo M. Reichard (*PMLA*), who argues that Johnson's life is seen to be largely determined by others. This emphasis on a Johnson 'whom experience befalls' 'constitutes a new and distinctive synthesis, if not quite an unprecedented creation'. Martine Watson Brownley (*Biography*) discusses Mrs Thrale-Piozzi's 'self-images' as suggesting 'what the middle and late eighteenth century expected women to be'.

Goldsmith's contemporary reputation, more serious than we usually allow, is defended by Morris Golden (*PLL*), and his possible identification with Baron Holberg re-assessed by Keith Brown (*ES*). Richard L. Harp (*ECTI*) argues that we need a new biography of Goldsmith. Mary Elizabeth Green's article on 'Oliver Goldsmith and the Wisdom of the World' (*SP*) is rather diffusely argued.

The last three volumes of Horace Walpole's *Correspondence*<sup>42</sup> have appeared, not alas in the lifetime of their 'onlie begetter', W.S. Lewis, of whom there is a memoir in Volume I. Five or six volumes of index are promised. There are 181 'new' letters, from almost six hundred, a mixed bag, with many functional letters – some showing Walpole's charities to imprisoned debtors,

42. *Horace Walpole's Miscellaneous Correspondence*, ed. by W.S. Lewis and John Riely, asst. by Edwine M. Martz and Ruth K. McClure. The Yale Edition of Horace Walpole's Correspondence 40, 41, 42. Yale; OUP. pp. lxxi + 389 (vol. I); viii + 470 (vol. II); viii + 506 (vol. III). £25 each.



and others on his antiquarian researches, including some correspondence with Voltaire. The annotation is as exhaustive and informative as ever, and there are appendixes on such matters as Walpole's Twickenham, and the family of Grosvenor Bedford, his deputy at the Exchequer. The brilliant correspondent is understandably less in evidence, although there are some charming letters to Lady Craven. Rex A. Barrell's second volume of *Horace Walpole and France, Walpole the Critic*<sup>43</sup>, is another story. It mentions everything and informs on very little – 'Of minor poets known to Walpole we should mention a few of the better known names'. Richard E. Quaintance argues<sup>44</sup> that in 'On Modern Gardening', Walpole offered 'a favourable "Whig" interpretation of those historical changes in landscape architecture which climaxed in the work of "Capability" Brown'. His argument is less substantial than that of Hoyt Trowbridge, who, in the same volume, discusses Gilbert White's *Natural History of Selbourne* in terms of the 'ethos of probabilism', a 'matrix of religious and ethical concepts and attitudes' as well as a technique derived from Locke.

#### 4. Novel

Women in the fiction of the period are still proving to be popular to critics. Nancy K. Miller gives readings of French and English novels, ranging from Defoe's *Moll Flanders* to *Pamela*, *Clarissa* and *Fanny Hill*<sup>45</sup>. As the choice of novels indicates, the theme is female experience. The work distinguishes between those novels which lead to the heroine's integration with society and those ending with the heroine's death. Janet Todd's *Women's Friendship in Literature*<sup>46</sup> has a similar theme and deals with many of the same novels. She examines, within a social context, the affirmation or disintegration of relationships between women. As well as examining the texts, Ms Todd delves into biography and literary history. Continuing the theme in relation to epistolary fiction of the period, Ruth Perry writes on *Women, Letters and the Novel*<sup>47</sup>. A paper by Jean B. Kern, in *Studies in Eighteenth-Century Culture* 10<sup>48</sup>, explores the lives and works of some minor female novelists of this period, including Mary Manley, Eliza Haywood, Penelope Aubin, and Mary Hearne. It seems that these writers all rely on their own experiences for literary inspiration and their treatment of fallen women is a measure of the realism of their novels. Finally Ian Campbell Ross in *IUR* has a paper on 'The Triumph of Prudence over Passion: Nationalism and Feminism in an Eighteenth-Century Irish Novel'.

Variety comes in the form of Laura S. Brown's thoughts in *Genre* on the relationship between drama and the novel in eighteenth-century England. Edward Pitcher (*Lib*) adds to and amends Robert Mayo's study of the English

43. *Horace Walpole and France: Walpole the Critic*, by Rex A. Barrell. Borealis, 1979. pp. vii + 147. np.
44. In *Probability, Time, and Space in Eighteenth-Century Literature*, ed. Paula Backscheider. AMS, 1979. pp. xv + 317. \$19.95.
45. *The Heroine's Text; Readings in the French and English Novel, 1722–1782*, by Nancy K. Miller. ColU. pp. 185. \$18.50.
46. *Women's Friendship in Literature*, by Janet Todd. ColU. pp. 434. \$22.50.
47. *Women, Letters and the Novel*, by Ruth Perry. AMS. pp. 218. \$16.50.
48. *Studies in Eighteenth-Century Culture, Volume 10*, ed. by Harry C. Payne. UWisc. pp. xxi+482. £17.50.

novel in magazines. Pitcher also writes in *PBSA* on the sources of fiction in *The Orientalist*.

There has been very little on Defoe this year. Robert Adams Day (*ECent*) takes as his subject 'Speech Acts, Orality and the Epistolary Novel'. In *CE* Quentin G. Kraft writes on '*Robinson Crusoe* and the Story of the Novel'. Two papers on *Moll Flanders* concentrate on complementary aspects of the novel: Bob Gaskin (*LJHum*) sees *Moll Flanders* as a psychopath, while Brean S. Hammond (*ES*) takes the wider issue of 'Repentance: Solution to the clash of morality in *Moll Flanders*'. *Roxana* is the novel that interests Judith Sloman in *ESC*.

Richardson, on the other hand, receives more attention. John August Wood (*SB*) writes on the chronology of the correspondence between Richardson and Bradshaigh in the year 1751. Susan Greenstein (*CE*) writes generally on Richardson's novels in her study of how the 'social response to fictional people' shapes literary interpretation. On *Pamela*, there is James Louis Fortuna Jr's '*The Unsearchable Wisdom of God*': A Study of Providence in Richardson's *Pamela*<sup>49</sup>. This has not been available for review. *Pamela* is also the subject of Judith Laurence-Anderson's paper in *Studies in Eighteenth-Century Culture* 10. *Pamela* reflects the changing sexual values of the period and depicts with psychological accuracy what it is like to be a young female domestic in the eighteenth century. There is an interesting essay on *Clarissa*, which uses Richardson's novel to examine Lessing's *Miss Sara Sampson*<sup>50</sup>. Glen M. Johnson's paper in *JNT* is on Richardson's editor of *Clarissa*. In *MLQ* Paul R. Crabtree writes on *Sir Charles Grandison* in relation to the concept of propriety and the novel of manners. Jocelyn Harris (*BRH*) sees connections between *Sir Charles Grandison* and *Mansfield Park*. On a more esoteric note, Andrew Varney (*N&Q*) finds an early reference to ornamental turning in this novel.

Sheldon Sachs, who glances at Richardson, concentrates on Fielding in his study of *Fiction and the Shape of Belief*<sup>51</sup>. M. Lenta (*ESA*) also connects Richardson with Fielding, in particular *Pamela* with *Joseph Andrews*, in his investigation of the relationship between two originals. Of general use is L.J. Morrissey's reference guide<sup>52</sup>, which covers writings by and about Fielding from 1755 to 1977. James Evans (*CollL*) writes on the social design of Fielding's novels. There is a new World's Classics edition of *Joseph Andrews* and *Shamela*<sup>53</sup>, with an introduction by Douglas Brook-Davies. Hollis Rinehart (*MP*) writes on the chapter 'Of Proverbs' in *Jonathan Wild*. He sees the chapter as largely incidental satire. Rinehart also writes on this novel in *ESC*, where he discusses the role of Walpole in the work. Articles on *Tom Jones* include Hugh Amory's 'Jones papers: Envoi' (*HLB*). Laurence Behrens

49. '*The Unsearchable Wisdom of God*': A Study of Providence in Richardson's '*Pamela*' by James Louis Fortuna Jr. UFlor. pp. 130. pb \$5.50.

50. *Theatrum Mundi: Essays on German Drama and German Literature*, ed. by Edward R. Haymes. Fink. pp. 230.

51. *Fiction and the Shape of Belief: A Study of Henry Fielding with Glances at Swift, Johnson, and Richardson*, by Sheldon Sachs. UChic. pp. 277. \$5.95.

52. *Henry Fielding: A Reference Guide*, by L.J. Morrissey. Hall. pp. 560.

53. *Henry Fielding: Joseph Andrews and Shamela*, ed. by Douglas Brook-Davies. World's Classics. OUP. pp. 391. pb £1.95

(*LFQ*) writes on the argument of *Tom Jones*, and A. Lentin (*N&Q*) comments on the allusion to Lord Hardwicke in this novel. He sees it as a reference to the spirit of equity. More detailed is Robert James Merrell's paper in *ArielE* on empiricism and judgement in *Tom Jones*. He studies the influence of Locke and finds a coherent treatment of empiricism in the novel. Also in *ArielE*, Charles A. Knight focuses on the narrative structure of *Amelia*. Narrative disjointedness is used by Fielding to examine both the nature and effect of evil on society. Dianne Osland (*JNT*) deals with the reader's response in *Amelia*.

There is also a reference guide to Smollett<sup>54</sup> which contains a chronological list of his writings and criticism about his works. Henry L. Fulton (*SSL*) adds to details about Smollett's life, writing on Smollett's apprenticeship in Glasgow between the years 1734 and 1739. In *Studies in Eighteenth-Century Culture 10* Robert Adams Day shows how Smollett's novels abound in pictures that could be painted. He also detects a special connection between the political cartoon and Smollett's caricatures. On individual novels, David K. Jeffrey sees *Roderick Random* as a romance in *REPH*. Earl F. Briden (*N&Q*) writes on the topical satire on laws of conveyance in *Sir Launcelot Greaves*. Tabitha Bramble's pronunciation in *Humphrey Clinker* claims Louise Hamer's attention in *JEngL*.

Howard Anderson offers a critical edition of *Tristram Shandy*<sup>55</sup>. It reprints the text of the first edition and includes criticism from Sterne's contemporaries and the last two centuries. It also gives a chronology of Sterne's life and comments from his letters. A selection of essays on Sterne is also collected by Gerd Rohmann<sup>56</sup>. It includes contributions by Virginia Woolf, James Work, Howard Anderson and Gerd Rohmann himself. Anthony Coleman (*N&Q*) continues listing Edmund Ferrer's observations on Sterne's borrowings from Rabelais. In *CL* Jonathan Lamb writes on Sterne's use of Montaigne. William Dowling (*Novel*) has the rather strange idea that the narrator of *Tristram Shandy* is not Tristram but an unnamed Yorkshire clergyman, who reveals that he uses Tristram's voice. This seems unnecessarily complicated. In *JEGP* Kathleen R. Snow corrects the assertion of James Boyd and others that 'though Goethe knew *Tristram Shandy* well, it has left no traces of any importance of his works'. An examination of Sterne's work in connection with Paracelsus gives new insight into Goethe's treatment of *Faust*. In *DUJ* Mark G. Sokolyansky deals with the rhythmical patterns of *Tristram Shandy*. In *SVEC* Ruth Perry has something to say on the women in this novel, but concludes that they do not figure very much. Hamilton H.H. Beck in *Studies in Eighteenth-Century Culture 10* compares *Tristram Shandy* and Hippel's *Lebenslaufe nach aufsteigender Linie*. *Sentimental Journey* is the subject of Jonathan Lamb's paper in *ECS*. He sees the novel as a journey of words in search of ideas, ideas in search of signs, and signs in search of contexts. Mary Elizabeth Green comments on Goldsmith's ideas about benevolence in *SP*.

The eighth volume of *The Journals and Letters of Fanny Burney*<sup>57</sup>, edited by

54. *Tobias Smollett; A Reference Guide*, by R.D. Spector. Hall. pp. 341. \$28.

55. *Laurence Sterne: Tristram Shandy*, ed. by Howard Anderson. A Norton Critical Edition. Norton. pp. 650. pb £3.25.

56. *Laurence Sterne*, by Gerd Rohmann. WB. pp. 477.

57. *The Journals and Letters of Fanny Burney, Vol. VIII*, ed. by Peter Hughes with Joyce Hemlow, Althea Douglas and Patricia Hawkins. Clarendon. pp. 602. £30.



Peter Hughes, has appeared. This covers the year 1815. J.N. Waddell (*N&Q*) finds additions to the OED in the writings of Fanny Burney. Also in *N&Q* Alvaro Ribeiro corrects the publication date of *Cecilia*. In *ECS* Earl R. Anderson gives the historical background to the foot-races in both *Evelina* and Smollett's *Humphrey Clinker*.

Smollett is also connected to Godwin in Gerald A. Barker's article (*PLL*). He notices similarities between Ferdinando Falkland and Sir Charles Grandison in the second chapter of *Caleb Williams*. Godwin figures in Janet Todd's paper in *SVEC*. She writes on Wollstonecraft's unfinished novel *The Wrongs of Woman; or Maria*. This was edited by Godwin and inevitably he inhabits the text too.

## 5. Drama

This year saw the publication of two major contributions to scholarship in eighteenth-century drama, the biography of Garrick noted below, and the *Festschrift* for A.H. Scouten, *The London Theatre World 1660–1800*<sup>58</sup>, a 'systematic assessment' of present theatre scholarship and a fitting tribute to its dedicatee. The contributors each discuss one area of research – the audience (Harry William Pedicord), the repertory (George Winchester Stone Jr), actors and their art (Philip H. Highfall Jr), and so on, 'summing up where scholarship now stands' in the hope of inspiring new research work. The general standard is high: chapters like Edward A. Langhans' on the theatres (with a bibliography) and Colin Visser's on scenery and technical matters provide very useful short accounts for reference. Judith Milhous's untangling of the intricacies of company management and Leo Hughes's 'The Evidence from Promptbooks' (mostly from the eighteenth century proper) may be singled out as particularly lucid and informative. A.H. Scouten's introduction to *Restoration and 18th-Century Drama*<sup>59</sup> is the best part of the book, which is noted at greater length in Chapter XII. An article by Scouten and Robert D. Hume (*YES*) on the audiences for Restoration comedy (1660–1776) is mainly concerned with the earlier period, but they posit a 'fundamental shift' around 1760, when audiences began to judge Restoration comedy (which had continued to be popular in the 1740s and 1750s) too crude.

Six of John Dennis's plays are reproduced in facsimile, with a brief introduction by J.W. Johnson, setting forth a dismal pattern of failure in the theatre, but arguing that 'the plays are a striking indicator of changes in taste and style' for two crucial decades<sup>60</sup>. The omissions are the two Shakespearean adaptations, *The Comical Gallant* (1702) and *The Invader of his Country* (1719), and the *Masque of Orpheus and Eurydice*. Albert Furtwangler (*MLQ*) describes how Addison's *Cato* was staged for George Washington's officers in 1778. The attitude to suicide in *Cato* is compared by Stephen L. Trainor with that in Lillo's *Fatal Curiosity*, which is by contrast 'essentially Calvinist' (*CompD*).

58. *The London Theatre World 1660–1800*, ed. by Robert D. Hume. SIU; F&S. pp. xix + 394. \$24.95.

59. *Restoration and 18th-Century Drama*, ed. by A.H. Scouten. Great Writers of the English Language. Macmillan. pp. vi + 151. pb £2.95.

60. *The Plays of John Dennis*, ed. with intro. by J.W. Johnson. Garland. pp. xxvii + facsimiles of plays. £27.50.

There is an excellent short interpretation of *The Beggar's Opera* as 'aesthetically subversive in several ways' by Peter E. Lewis (*DUI*).

Richard W. Bevis's *The Laughing Tradition: Stage Comedy in Garrick's Day*<sup>61</sup> deals with the mid-century, and presents a thesis which is now widely accepted. There is no longer much need to demonstrate either that the 'laughing tradition' was not moribund until Goldsmith resurrected it, or that farce and other 'illegitimate' forms were as or more important than 'sentimental' drama. Other writers have succeeded better in that aim: Bevis's summaries of plays are narrative rather than analytical, and his writing uninspired.

Garrick himself has a definitive and massive biography<sup>62</sup>, which clearly benefits from George Winchester Stone Jr's labours on *The London Stage* as from George M. Kahrl's work on the letters. The book is loaded with information, much of it of interest in a wider context than the stage – the chapter on Garrick as a 'stimulator of literary scholarship', for instance, or that on his role as patron of the arts. Because the organisation is thematic rather than strictly chronological, however, the person who wants to read the book through, rather than refer to it, finds it difficult to follow the narrative pattern of Garrick's life. 'The interrelated friendships begun in early London days endured', argue the authors, so that chronological presentation 'seems less to the purpose than presentation of Garrick's relationships with each separately'. But why then is one of the two 'enduring friendships' of his life dealt with in Chapter 4 and the other in Chapter 11? His friendship with Johnson is in another chapter again. This form of organisation has its successes – it's good to have Garrick's comic and tragic roles given a chapter each to themselves – but it also means that Chapter 10, 'Garrick's Theatrical Innovations', for example, has to cover the problems facing Garrick on his return from the continental tour as well as what he learned from the French stage. The discussion of Garrick's plays, adaptations, and poetry is less impressive than the stage history. Any such reservations, however, are far outweighed by the great usefulness of such a well researched and informative biography.

The 'reference guide' to Garrick by Gerald Berkowitz<sup>63</sup> considers him in his roles as actor, manager, and author, listing writings by and about him, omitting poems not published separately, brief mentions or anecdotes, and auction catalogues. The listing is by year, in alphabetical order of author, with brief abstracts. Reprints are noted – John Shebbeare's *Letters on the English Nation*, of which the fifty-ninth praises Garrick – is listed four times, and some items generally are of dubious value to the scholar. The index is not entirely satisfactory. Two letters from Garrick to Dr William Falconer, not included in the collected edition, are transcribed by James E. Tierney (*BRH*). The edition of Garrick's plays by H.W. Pedicord and F.L. Bergman has not been received by YW.

Hannah Pritchard, who played opposite Garrick in *Macbeth*, and created Johnson's Irene (not to the author's satisfaction), is the subject of a biography

61. *The Laughing Tradition: Stage Comedy in Garrick's Day*, by Richard W. Bevis. UGeo. pp. x + 282. \$18.
62. *David Garrick: A Critical Biography*, by George Winchester Stone Jr and George M. Kahrl. SIU; F&S, 1979. pp. xx + 771.
63. *David Garrick: a reference guide*, by Gerald Berkowitz. Hall. pp. xvi + 309. \$34 + 15% outside USA.

by Anthony Vaughan<sup>64</sup> – a solid and thorough work, including a checklist of her parts. Mrs Pritchard was notable for the domestic virtue of her life, which is consequently less interesting than that of other eighteenth-century actresses.

Samuel Foote, a rather better-known figure, has a TEAS volume by Elizabeth N. Chatten<sup>65</sup>. The problem is that Foote wrote too much, now too little known, for this sort of survey, so that the discussion of his plays consists mainly in retailing their plots. The inquiring reader might be better served by more attention to stage history – to Foote's use of stock characters, for instance, or to changes in audience taste – than by the sometimes necessarily pedestrian comment on each play.

Three New Mermaids texts should be noticed. Tom Davis's edition of *She Stoops to Conquer*<sup>66</sup> restores the 'Larpent readings much more freely than is usual in modern editions', and has a lively introduction, especially good on the opposition between the genteel and the low. The late F.W. Bateson produced a 'textually eclectic' edition of *The School for Scandal*<sup>67</sup>, with detailed introductory matter on the original staging. *The Rivals*, edited by Elizabeth Duthie<sup>68</sup>, is reviewed by Peter Lewis in *BJECS* 3 (1980).

64. *Born to Please: Hannah Pritchard, Actress, 1711–1768*, by Anthony Vaughan. STR, 1979. pp. xi + 195. £6.
65. *Samuel Foote*, by Elizabeth N. Chatten. TEAS. Hall. pp. 161. \$9.95 + 15% outside USA.
66. *She Stoops to Conquer*, by Oliver Goldsmith, ed. by Tom Davis. The New Mermaids. Benn, 1979. pp. xxix + 102. pb £2.50.
67. *The School for Scandal*, by Richard Brinsley Sheridan, ed. by F.W. Bateson. The New Mermaids. Benn, 1979, pp. liv + 144. pb £2.50.
68. *The Rivals*, by Richard Brinsley Sheridan, ed. by Elizabeth Duthie. The New Mermaids. Benn, 1979. pp. xxxi + 125. pb £2.50.



# The Nineteenth Century: Romantic Period

VINCENT NEWHEY, BRYAN BURNS and PHILIP DODD

## 1. Verse and Drama

The *MLA* bibliography and the critical 'Bibliography of The Romantic Movement' (Garland) are the main general aids to the period. *WC*, however, prints a comprehensive series of reviews in its summer number and publishes excellent annual 'registers' of Wordsworth and Coleridge scholarship. There are also useful checklists of recent work in *BIQ*, *KSJ* and, for the drama, *NCTR*.

It may well be the decade of 'deconstruction', but it is certainly the year of Romantic irony. Among the major books on Romantic verse, two are concerned with the latter, one of them exclusively. Anne K. Mellor's *English Romantic Irony*<sup>1</sup> is a pleasingly affirmative study contributing to our schematic understanding of Romanticism in one of its more important aspects. Positing a background of influential social turbulence and skilfully using Schlegel's conceptualisation of Romantic irony as her paradigmatic model, Mellor examines texts by Byron, Keats, Carlyle, and Coleridge as varied expressions of a positive outlook and aesthetic, determined by a consciousness of change, flux, 'abundant chaos', in contrast to the secularised Judaeo-Christian tradition that assumed a divinely ordered universe. The Romantic ironist is sceptical but not cramped or defensive: such works as *Don Juan*, Keats's Odes and *Sartor Resartus* exuberantly mirror within themselves the endless process of creation and de-creation, dissolution and re-making, perceivable in the external world. The imagination is paradoxically freed from limits by the felt necessity of admitting the limited, provisional nature of its achievements – and in this emphasis, as throughout, Mellor gives us a version of vitalism while yet shifting attention from the claims of standard organicism and 'natural supernaturalism'. Finally, though, she discovers in Coleridge's sense of a random universe, a breeding-ground for anxiety and painful tensions that foreshadow the fear to be found in Lewis Carroll and later existentialist writers.

Tilottama Rajan's *Dark Interpreter: The Discourse of Romanticism*<sup>2</sup> leads into surprisingly similar territory. The special advantage of her approach is that it combines a fruitful respect for the urgent idealism of the Romantics, their genuine metaphysic of redemptive imagination, with a sure grasp of the

1. *English Romantic Irony*, by Anne K. Mellor. Harvard. pp. ix + 219. £10.50.

2. *Dark Interpreter: The Discourse of Romanticism*, by Tilottama Rajan. CornU. pp. 281. £9.

counter-movement, the irony within the text, which almost everywhere calls that metaphysic in question. This view of Romantic poetry, as an interplay between valued illusion and its 'deconstruction', Rajan wisely grounds in an historical context, thus avoiding the charge of anachronistic reading; in Schiller, Schopenhauer and Nietzsche we witness a revisionary trend from a 'naive' to a knowingly 'ambivalent' conception of the creative act. Representative texts are then convincingly shown to enact this ambivalence, or 'doubleness': Shelley journeys from 'sentimental' repression of scepticism to the two-faced image of human creativity in 'The Triumph of Life', which encompasses 'both the night which closes on vision, and the world which endures within the mind's nothingness'; Coleridge's more tentative revisionism consists in an implied worry over the status of a logocentric fusion of perceived and objective reality. One of the simpler benefits of reading *Dark Interpreter*, for the relatively unversed at any rate, is that it provides a good introduction to the most recent modes of interpretative enquiry into 'Romantic text'; but its main strength lies in the fact that it restores to us a 'normal' appreciation of Romantic poetry, as a complex landscape of desire and denial, while accommodating the language and emphases of those modes, above all 'deconstruction' itself (which is in effect 'demystified'). Like Anne K. Mellor's volume, which is equally fine in its own way, it is at once originaive, up-to-date, and reassuringly traditional.

Donald Ross Jr (WC) constructs a chart of the terminology belonging to the mental philosophy which influenced poets and thinkers from the early nineteenth century onwards, and goes on to identify some of the difficulties of contemporary usage, including 'fancy' and 'imagination'. Richard Jackson offers a closely argued and widely allusive essay on 'The Romantic Metaphysics of Time' (SIR), concentrating on 'the timeless moment' and the process of 'piecemeal expansion' wherein traditional time is annulled through the self's creation of a new temporal dimension. In his impressive discussion of 'Romanticism and Jungian Psychology' (SIR) Ross Woodman explores the similarities between the psychic journey of Coleridge's Mariner and the healing rituals of the Shaman, before suggesting that Romanticism as a whole is 'a failed initiation rite' of which analytical psychology is a valuable critique: the Romantics uncovered the human psyche but were unable to control its phenomena and data so as to dispel the 'daemons' and clear the way for renovation, in the way that the demons had been exorcised from nature by the demythologising process of the Enlightenment.

Alan Bell's lively and detailed biography of Rev Sydney Smith<sup>3</sup>, celebrated wit, essayist and Whig intellectual at whose suggestion the *Edinburgh Review* was founded, casts light on the social and literary life of the period in which Smith lived, 1771–1845.

Morris Eaves's masterly 'Romantic Expressive Theory and Blake's Idea of the Audience' (PLMA) is of striking relevance to an understanding of Romantic poetry in general. By clear, compact stages Eaves penetrates the polar phases of the 'expressive theory', dealing not only with the withdrawal of the poet and the loss of audience attendant on the renunciation of mimetic goals but also, more importantly, with the compensatory recovery of audience on the fresh principle of love and communion, a poet-reader relationship of

3. *Sydney Smith: A Biography*, by Alan Bell. Clarendon. pp. x + 250. £9.95.

'absolute identification' which Eaves in a stunning final section connects with the concept of Christ, the Church, and the Divine Body.

A third edition of Geoffrey Keynes's *Letters of William Blake*<sup>4</sup> has appeared, with additions to the supplement of letters from Blake's friends to one another containing references to the poet and events in his life. Also included for the first time are two letters from Mrs Blake to the Earl of Egremont and two written by Samuel Palmer, the longer of which is a significant tribute to Blake as man and artist. Annotated with unobtrusive expertise, astutely illustrated, and presenting a definitive text of all the extant letters to or from Blake (though a handful considered to be in existence have still not been tracked down), this volume marks yet another advance in the tradition of editorial scholarship on Blake and his circle.

More notable still is the publication of Robert N. Essick's excellent book on *William Blake Printmaker*<sup>5</sup>, which is in fact concerned not simply with Blake's career as printmaker, though this is covered in all its facets, but also with the place of printmaking within his development as artist and poet. The usual emphasis on symbolic meaning is replaced here by a probing interest in the relations between concept (image or idea) and medium that takes Essick across the whole spectrum from Blake's journey-work copy engraving, through his revolutionary inventions in the field of 'relief etching' and composite visual-verbal art, to his final masterpieces, the Job, Dante and Vergil prints. Seen against the background of contemporary printmaking, Blake's endeavours become a triumphant struggle of the individual talent within and beyond the confines of convention and tradition. A welcome additional feature of this book is the comprehensive survey of Blake's graphic productions provided by the two hundred or more illustrative plates.

Symbolism reassumes its traditional centrality in Pamela Dunbar's also copiously illustrated *William Blake's Illustrations to the Poetry of Milton*<sup>6</sup>. The detailed analyses of the whole series of plates from the eight sets for Milton's poems are tastefully appreciative of their artistic merits, their relation to Blake's cosmological and metaphysical system, and their interplay with the poetic texts, which is especially interesting where Blake interprets or 'corrects' his predecessor in the light of his own conception of truth by subtle and respectful adjustment or interpolation of new layers of significance (contrasting with the direct changes and contradictions of the earlier designs for the poetry of Young and Gray). This is the first extensive study of the Milton illustrations and an indubitably successful one.

Provocative and intriguing are the words that come first to mind when trying to describe Diana Hume George's *Blake and Freud*<sup>7</sup>. Why Blake and Freud anyway, when Jung seems the obvious choice for comparison and when Freud apparently occupies an utterly antithetical position, an empiricist whom Blake, champion of synthesis and imagination, would surely have placed with the rationalist villains, Bacon, Newton and Locke? Of course the antithesis itself is

4. *The Letters of William Blake, with Related Documents*, third edn, ed. by Geoffrey Keynes Kt. OUP. pp. xxviii + 235. £18.50.

5. *William Blake Printmaker*, by Robert N. Essick. Princeton. pp. xxii + 283 + 236 plates. £28.50.

6. *William Blake's Illustrations to the Poetry of Milton*, by Pamela Dunbar. Clarendon. pp. xv + 207 + 92 plates. £20.

7. *Blake and Freud*, by Diana Hume George. CornU. pp. 253. £9.



worth exploring, as this book proves: without contraries is no progression. But fruitful opposition is only a part of George's concern, for Blake and Freud come together both in their respective mappings of the human psyche and 'through the poet in Freud and the psychoanalyst in Blake'. Particularly effective in her use of Freud to illuminate Blake are, I think, her readings of 'the family romance' in the *Songs*, a complex drama of repression and painful maturation; her treatment of the themes of marriage, psychic organisation and sexual dialectic in the prophetic books is more opaquely conceptual, but hardly less telling in the end. And it is Blake who comes out on top, despite her sustained respect for Freud: while the latter is finally trapped in a desperate determinism and eschews the prophetic-poetic strain often implicit in his work, the former proposes the accomplishment of human liberty and desire in and through imaginative vision which regains paradise by restoring mythic status to the individual and proclaiming the primacy of physical (including sexual) and intellectual integration. *Blake and Freud* thus follows the radical-revisionist road forged by Reich, Marcuse, Norman O. Brown and other post-Freudians, with whom George associates herself at the start. Powerfully written, spiced with an intelligent feminist commitment, it will open up fresh areas for the uninitiated and undoubtedly have the respect of experienced labourers in the field.

There are two notes on possible sources for poems in Blake's *Songs*: J. Karl Franson (*N&Q*) argues that the imagery, concepts and diction of 'The Tyger' all suggest a debt to the Earl of Surrey's elegy, 'Wyatt Resteth Here', while Thomas Dilworth (*BIQ*) points to similarities between 'Laughing Song' and the lyric 'How to Laugh' in John Newbury's collections of poems for children of 1761 and 1770, though he contends finally that Blake grants an importance to nature that is absent from his source and exceptional in his own presentation of Innocence. Michael Ackland (*SIR*) confronts the complex poetic statement of 'Introduction', 'Earth's Answer' and the Lyca poems: our difficulty in understanding Blake's expression of our bondage and potential spiritual restoration constitutes a struggle that is itself an act of emancipation.

In her critical article on 'The Book of Thel' (*ELH*) Marjorie Levinson challenges the familiar preference for seeing the work as an allegory of human development communicated through a central 'character' and concentrates instead on the speeches offered to Thel during her 'quest'. These are a series of self-projections and educative encounters by which Thel, or Desire, works out its articulation and comes to know itself – just as Blake also brings a new self into being in the course of writing the poem, which is a rite of passage. In *BRH* Margaret Storch, on the other hand, stresses the importance of allegory in Blake's writings; she contends that the allegorical, rather than symbolic, mode could best embody the moral ideals that he felt necessary to the health of society, although his later 'epics' reveal a modified position. There are interesting and unusual comments here on Blake's relation to Augustan authors, notably Dr Johnson. V.A. de Luca's helpful essay on the motif of the journey in Blake, 'The Lost Traveller's Dream: Blake and the Seductions of Continuity' (*ArielE*), includes a comparison between the frustrated linear-circuitous movements of Urizen in Night VI of *The Four Zoas* and the spatial journeying of Los in *Jerusalem*, which is equally difficult but proclaims the rewards of heightened perception, the total transcendence of the limits and terrors of a 'fallen' existence.

Specific patterns of symbolism are considered in four articles on Blake. Nicholas O. Warner (*BIQ*) makes a full-scale examination of the moon-ark or moon-boat image with reference to its traditional uses and the way Blake applies it to the theme of spiritual degeneration and ultimate redemption. The same theme comes to the fore in Edward J. Rose's discussion (*SEL*) of the symbolism of the root and man-as-root, which takes in the Daphne myth and Blake's Pauline vision of the correspondence between things earthly and things heavenly, as well as the iconography of physical/spiritual metamorphosis. Nelson Hilton's subject (*BIQ*) is Blake's mountain symbolism and its mythological background and associations: whereas other Romantics looked at actual mountains, Blake's mountains express an interior vision of the mountains of ancient religions and of the Bible. Rodney M. Baine (*BIQ*), commenting on Bromion's reference to 'jealous dolphins' in *Visions of the Daughters of Albion*, argues that a knowledge of dolphin symbolism and the Galathea legend assists our understanding of Blake's concern with possessiveness and the tragic effects of jealousy.

In his expert analysis of 'William Blake's Print-Making Process in *Jerusalem*' (*ELH*) Stephen Carr emphasises the creative nature of Blake's methods, the constant process of making and revising that connects with his elevation, as poet and thinker, of regenerative Vision above static Truth. Jenijoy La Belle (*BIQ*) writes with originality and flair on Blake's large colour-printed drawings of 1795 on subjects from the Bible and secular literature, making a good case for believing them to be indebted, in motif, style, and organisation, to the Sistine frescoes of Michelangelo. Robert N. Essick (*BIQ*) discusses the techniques of Blake's 'Enoch' lithograph and relates it to the history of early lithography in England. Dennis M. Read (*BIQ*) presents a new print by Blake – a frontispiece for Benjamin Heath Malkin's *A Father's Memoirs of His Child* – which was previously thought to have been erased. This discovery was made among a collection of works by R.H. Cromeke, Blake's friend and patron, who also figures in Read's article (*N&Q*) on newspaper advertisements for Blair's *The Grave* with illustrations by Blake, as proprietor of the edition in question. G.E. Bentley (*N&Q*) points out a probable reference to some prints by Blake in the correspondence of a Dr James Curry and attempts to decide what prints they might be. Two early American 'piratings' of Blake plates are recorded by Thomas V. Lange (*BIQ*). The influence of Blake on the drawings of John Trivett Nettleship is looked at by Morton D. Paley (*BIQ*), and the late Ruthven Todd's draft essay printed in *BIQ* continues his interest in the precise meaning of Blake's 'poisonous blue' and 'Prussian blue'. G.E. Bentley Jr describes a new unillustrated state of the Richard Edwards 1797 edition of *Night Thoughts*, the illustrations which represented Blake's largest ever commercial undertaking; and the same author, again in *BIQ*, uses fresh manuscript evidence to make alterations to the text in *Blake Records* of the documents relating to the poet's trial for sedition and assault. 'Blake in the Marketplace, 1978–1979' (*BIQ*), by Robert N. Essick with the assistance of Thomas V. Lange, gives an exhaustive catalogue of sales and prices for material by and relating to Blake. In a note on Bürger's *Leonora*, Wordsworth's 'Laodamia' and Blake's designs for illustrations to Bürger's poem (*BIQ*) David V. Erdman reinterprets a phrase by Blake as 'the dead ardours', but in a subsequent number of the same journal David Bindman severely questions the accuracy of this reading.

Teachers and students will welcome the Norton edition of *The Prelude*, edited by Jonathan Wordsworth, M.H. Abrams and Stephen Gill<sup>8</sup>, which presents complete scholarly texts of all three separate versions of the poem, of 1799, 1805, and 1850. It also includes an excellent apparatus of notes, introductory material, transcriptions of related drafts, and selected critical essays. The two-book *Prelude* of 1798–9 is now securely placed as an essential part of the Wordsworth canon.

The second volume of Alan G. Hill's revised and much enlarged edition of *The Later Years* in the Oxford *Letters of William and Dorothy Wordsworth*<sup>9</sup> covers the years 1829–34, the period of the great crises over Catholic Emancipation and the Reform Bill. Wordsworth's often lengthy responses to these social and political events confirm the traditional image of the high Tory but make equally clear the authenticity, range and depth of this conservatism, the late-Wordsworthian *gravitas* and *humanitas*, the earnest preoccupation with the stability of Church and State (and certain of the Lonsdale-Lowther letters, now fully printed for the first time, prove that he was in favour of a limited measure of reform). The correspondence also provides the customary insight into family and business affairs (the Distributorship of Stamps was no sinecure after all), literary questions, travel, and personal matters like the poet's worsening eye-trouble and Dorothy's rapidly failing health. The discreet annotation, which runs smoothly in the form of footnotes, is a major help in reading the letters; the inclusion of so much previously unpublished material alone makes the text a significant advance.

In *Wordsworth's Poetry of the Imagination*<sup>10</sup> Charles Sherry begins by developing a point which seems too familiar and straightforward to promise much productive or stimulating criticism – that Wordsworth's creative life depends essentially upon the recall and conscious valuing of the visionary world of the child, his 'mortal/immortal' apprehensions of a 'divine totality'. Once it is anchored in close analysis of the text, however, this emphasis becomes a beautifully simple basis for re-illuminating *The Prelude*, the 'Immortality Ode' and other 'poems of imagination', and especially for recovering the sustained power and coherence of Wordsworth's pursuit of the 'religious' side of 'being', perceiving and creating. Sherry unfolds his theme across four main interrelated areas, blending ontological and poetic or stylistic concerns: recollection as a route to identity and personal redemption, in acts that affirm the links between self and 'the eternal presence'; language, notably 'metaphors for eternity' where imaginative contemplation of nature yields recognition of a spiritual realm; psychological growth; and the marriage of mind and the living organic reality of the external universe. *Wordsworth's Poetry of the Imagination* is an independent book but with obvious allegiances: Sherry argues with Hartman yet is decidedly – and fortunately – of his party. Although economy is one of the book's qualities, it could with profit have been

8. *William Wordsworth: The Prelude, 1799, 1805, 1850*, ed. by Jonathan Wordsworth, M.H. Abrams and Stephen Gill. Norton, 1979. pp. xix + 684. £3.50.
9. *The Letters of William and Dorothy Wordsworth, Vol. 5: The Later Years, Part II, 1829–1834*, second edn. rev. and ed. by Alan G. Hill, from first edn. by Ernest de Selincourt. OUP, 1979. pp. xxii + 789. £30.
10. *Wordsworth's Poetry of the Imagination*, by Charles Sherry. OUP. pp. x + 115. £6.95.



longer: interesting asides and footnotes on a possible philosophic background beg for expansion.

John A. Hodgson's *Wordsworth's Philosophical Poetry, 1797-1814*<sup>11</sup> takes a wider view but from an angle that locates it within the same general ambit as Sherry's study. The subject here is Wordsworth's persistent preoccupation with the relations between man and the extra-human universe – a continuous and changing, always dynamic metaphysical concern that takes the poet from an optimistic creed of the One Life, through intense consciousness of man's distinct and vulnerable interior life and personality, to a mature concept (in the 'Immortality Ode' and *The Prelude*) of the great analogous principles of 'mind' and 'Mind', until he finally makes trial of more orthodox faith in God. But summary description of Hodgson's thesis makes his book sound a good deal more conventional than it really is. Some big names are taken to task, as well as honoured; and there are several new interpretations of individual poems and passages – for example, of the tension between consoling philosophic perspectives and the sense of egotistical evil in *The Borderers*. The 'emblematic', rather than symbolic, character of Wordsworth's vision is effectively insisted upon in a developed contrast between emblem as illustration of truth preconceived in the self and emblem as embodiment of truth inherent in nature. The overall argument of *Wordsworth's Philosophical Poetry* is not easy to follow in spite of the 'running' introductions, but it is in the end an achieved organism as well as a series of localised analytical successes. It will repay the attention of even the seasoned Wordsworth specialist – so long as he is not looking for a book on Wordsworth's philosophical *ideas* or on the intellectual background or milieu.

A relatively unexplored region of Wordsworth's prose is the main focus of an agreeably lucid monograph, *Wordsworth and the Poetry of Epitaphs*<sup>12</sup>, by D.D. Devlin, who finds in the three 'wise' *Essays on Epitaphs* of 1810, a description of much that is best and most characteristic in the poet's work and objectives. In four chapters Devlin considers Wordsworth's involvement in the problem of audience, particularly as that problem crystallises in the antithetical claims of neo-classical educative communication and Romantic bardic privacy: his awareness of the conflict between art ('decorum') and nature ('sincerity'); his radical extension of the eighteenth-century ideal of 'generality' in the treatment of human nature by his insistence on a hidden and underlying commonality; and finally the way in which the epitaph emerges for Wordsworth as 'the quintessential poem' reconciling all opposites, whether of intention, style, or subject-matter. The thrust of Wordsworth's innovation is simultaneously to incorporate and defeat the assumptions of the immediate past.

Among textual studies this year, James H. Averill (*MP*) publishes rough-draft variants for Wordsworth's poem on Burns's grave and 'Extempore Effusion on the Death of James Hogg', contained in the lower half of a page from a notebook given by the poet to a 'Mr Thacker' of Boston, who visited Rydal Mount in 1837. Attention is drawn by Jared Curtis (*HLB*) to the copy of *Poetical Works*, 1832 (now at Wellesley College) on which Wordsworth

11. *Wordsworth's Philosophical Poetry, 1797-1814*, by John A. Hodgson. UNeb. pp. xxi + 216. £9.90.

12. *Wordsworth and the Poetry of Epitaphs*, by D.D. Devlin. Macmillan. pp. ix + 143.

recorded extensive revisions and corrections when preparing the text of his works for Moxon's printer in 1836–7. J.W. Binns (*Lib*) identifies a verse epistle by the Dutch Renaissance poet, Jan Douza the Elder, as the source of the Latin epigraph added by Wordsworth and Coleridge to the second edition of *Lyrical Ballads*; interestingly, Douza's poem is at this point a lament for the loss of poetic inspiration. J. Sturrock (*N&Q*) discovers a reminiscence of Dante's *Inferno* at the beginning of the early text of 'Salisbury Plain', which is important in showing that Wordsworth knew Dante by this stage of his career. Another article by Jared Curtis, 'Charles A. Elton and Wordsworth's "New Poem"' (*WC*), gives an account of Elton's work and taste and discusses the attribution to Wordsworth of 'The Barberry Tree', a lyric sent by Elton in manuscript to Julia Hallam, his sister; though Elton imitated Wordsworth, we are right in Curtis's view to discount the suggestion that the poem was in fact by this minor writer himself.

Wordsworth's political thought is explored from several different sides. James K. Chandler (*ELH*) makes a close assessment of his relationship to Burke, with illuminating reference to the anti-Burkean ideas and language of *Letter to the Bishop of Llandaff*, the reverse in *Addresses to the Freeholders of Westmoreland*, and the roundly Burkean character of the appeal in the 1800 Preface of *Lyrical Ballads* to a moral authority based on 'predisposition' rather than reason, which, together with the underlying position of poems like 'The Old Cumberland Beggar', helps us to date Wordsworth's 'conversion' to Burke. Alan G. Hill (*RES*) provides an original and scholarly evaluation of the place of Machiavelli within Wordsworth's changing theoretical and practical responses to contemporary history. In his doctoral dissertation<sup>13</sup> Hermann J. Wüscher offers an independent study (in English) of Wordsworth's political ideas, particularly with regard to 'liberty, equality, and fraternity', in the letters, poems and prose writings composed between 1791 and 1800, a period Wüscher considers under-researched from this point of view. Joanne Dann's 'notes' (*WC*) on the relations between the Wordsworth and Lowther families place the poet's shift from radicalism to conservatism within the context of his father's ill-reputed work in the service of the borough-mongering Earl of Lonsdale, the bitter lawsuit over the Wordsworth inheritance, and the subsequent reconciliation after 1803. In her economical essay on *The Borderers* Eve Walsh Stoddard (*WC*) emphasises the way in which Wordsworth has replaced a previous interest in the evils arising from institutions with an anatomy of those resulting from human nature itself; this pessimistic play is a critique of both of the moral agencies of the Enlightenment, not only the analytical intellect in Oswald but also the benevolent impulse in Marmaduke.

Angus Easson (*CritQ*) surveys the craftsmanship and content of 'The Idiot Boy', stressing such features as the interplay of comedy and emotional truth and the thematic importance of inspiration, with the aim of showing that here Wordsworth served out his 'poetic indentures'. Don H. Bialostosky's 'Narrative Point of View in "The Last of the Flock" and "Old Man Travelling"' (*WC*) casts fresh light on these unusually structured lyrical ballads where the two parts are united by a question from which emerges, not a disconcerting experience of a character's reply that must be explained, but an answer

13. *Liberty, Equality, and Fraternity in Wordsworth, 1791–1800*, by Hermann J. Wüscher. SUA 39. Uppsala. pp. 204. pb.

containing a lesson prepared for by the previous narrative. In his note on the apparition of the little 'blooming girl' in 'The Two April Mornings' (WC) Daniel Lechay sees Matthew's rejection of this figure in Freudian terms, as a projection of painful emotion earlier suppressed in his stoical turning away from his daughter's grave.

In 'Child and Patriot: Shifting Perspectives in *The Prelude*' (WC) Ross Woodman focuses on a change in Wordsworth's song from Innocence to Experience as he makes trial of the youth's visionary armour in the rough fields of maturity and Revolutionary France; the patriotic Wordsworth of the period in France is a perpetuation of the deluded, self-deified 'child', but *The Prelude* ultimately celebrates a release from this unworthy state into conscious and responsible creativity that is itself inherited from the personal past. W.J.B. Owen (WC) isolates Wordsworth's positive valuing of 'ambivalence' and relates this term fruitfully to an understanding of two sets of concepts central to Books VII and VIII of *The Prelude* – the city and the country, and the sublime and the beautiful. The intention of David Ellis's 'Autobiography and Reminiscence in the First Two Books of *The Prelude*' (CritQ) is to convince us that during and after the skating episode, which marks a transition from 'the solitary to the communal', Wordsworth is at bottom merely nostalgic about childhood happiness but cannot, unlike Rousseau, accept the pleasures of recollection for their own sake lest he appear self-indulgent or be untrue to his original purpose of tracing his development through nature's ministry. The section of Josephus' *History of the Jews* describing how Sesostris, king of Egypt, decided to preserve the knowledge of astronomy from the ravages of fire and flood is offered by Theresa M. Kelly (N&Q) as a further source for the dream episode in *The Prelude*, Book V. Mary R. Wedd (WC) reconsiders the textual and external clues to the location of the 'stolen boat' incident and suggests two possible solutions to the riddle. Andrew Varney (N&Q) entertainingly justifies Wordsworth's irritation with 'those Italian clocks' at *Prelude* (1805), VI. 622–4: the poet found himself horribly benighted after getting up apparently at dawn because the early Italian convention was to number the hours from Ave-Maria, half an hour after sunset.

Looking mostly at the 1815 Preface, Allan Briemaster (WC) contends that Wordsworth deliberately set out guidelines to reading his entire works as an integral whole; 'thought' lies at the centre of both Wordsworth's view of this essential, organic unity and the attitude the reader must take to the corpus. Nan Miller (WC) takes up the problem of Wordsworth's abrupt renunciation of spiritual sources of strength with 'Ode to Duty' in 1804, connects the poem with Coleridge's communication at this time about the stability to be gained from self-discipline, and explores the precarious balance within the text between the demands of desire and those of conformity to duty's stern laws. A similar facet of the poet's personality is touched on by Jonathan Wordsworth (WC) when examining his frustrated wish to write an epic in relation to questions concerning the composition of, and possible references to, 'The Ruined Cottage', *The Excursion* and the projected *Recluse*. In a longer article, 'On Man, On Nature, and On Human Life' (RES), the same critic asks when and why 'Home at Grasmere' was written; the piece belongs 'almost in its entirety' to 1800, manuscript-drafts showing that it was abandoned once Wordsworth's confidence in presenting Grasmere in a millenarian aspect failed before a sense of human self-affliction. Bruce Clarke's vigorous and



well-argued 'Wordsworth's Departed Swans: Sublimation and Sublimity in *Home at Grasmere*' (SIR) revalues this poem, tracing within it the growth of an ethic of sublimation that turns the poet aside from sublime aspiration – an ethic involving a refusal of 'appetite' and an elaboration of 'natural conscience' which make 'Home at Grasmere' at once the complement to and the opposite of such climactic episodes as the Ascent of Snowdon. William Galperin (*Criticism*) delves into the roles of the poet, the 'characters' and the 'implied reader' in *The Excursion*, concluding that the poem ends by establishing extremities between which man must somehow steer his course – the nostalgic yearning for a bygone system of belief in the Wanderer and the Pastor, and in the Solitary the despair issuing from the absence of such a system. If a *via media* exists it is only through the offices of the Poet whose appeal to the curative powers of memory, in the rapturous 'moment' of Book IX, supplies a provisional support amidst the calamities of mortal life.

Michael G. Cooke's 'Byron and Wordsworth: The Complementary of a Rock and the Sea' (WC) is an outstanding general comparative study which should become required reading on its subject and give rise to further worthwhile articles. Lawrence Kramer (*PQ*, 1979) brings a memorable conceptualising language to bear in distinguishing the ways Wordsworth and Coleridge oppose the 'daemonic' energies in the imagination, the latter (where the threat is designated 'vertigo') by willing a release from fantastic passion into outgoing perception, the former (in acts of 'epiphany') by embracing the 'shadow' and thereby enriching both self and the world. There are several studies in relationship or influence, among them Everard H. King's seminal essay (*BRH*) on *The Excursion* and Beattie's *The Minstrel*, which shows that the earlier poem was crucial in helping to shape Wordsworth's version of psychological-poetic development through experience of nature, as expressed in the character of the Wanderer as well as *The Prelude* itself, though Wordsworth in part 'corrects' Beattie who proceeds to negate his initial claims for the supremacy of nature by stressing the greater importance of an education in art, industry and science. Milton features in two articles – Paul McNally's argument (WC) that the 'Immortality Ode' is a plaintive revision of Milton's invocation to 'Celestial Light' at the opening of *Paradise Lost*, Book III, and Edward Proffitt's presentation (WC) of what he sees as 'meaningful parallels', verbal and on the theme of loss and gain in the process of maturation, between the 'Ode' and *Samson Agonistes*. Donald Rackin (WC) uses detailed comparison of 'The World is Too Much with Us' and 'God's Grandeur' as the basis of his analysis of Hopkins's links with and difference from earlier English Romantics; while Wordsworth is trapped in a Centre of Indifference with only glimpses of the noumenal sphere, Hopkins declares in literal, direct manifestations of nature an Everlasting Yea to the Divine. We may note here two pieces on 'The World is Too Much With Us' itself – Edward Proffitt's brief return to the topic of 'waning vision', the poem as 'dirge' over departing powers (WC), and Theresa M. Kelly's recovery of Wordsworth's sense of the ancient symbolic function of the gods Triton and Proteus as renovative forces, representatives of the potential to redeem and renew which Wordsworth and other Romantics claim for the Poet in his relations with nature and humankind (WC).

Karen B. Mann's discussion of George Eliot and Wordsworth (*SEL*) concentrates on the novelist's adaptation of her predecessor's espousal of imagi-

nation, and, more specifically, his use of metaphors of sound in reference to the power of mind. In a nicely responsive critical essay, 'From Sublime to Rigmarole: Relations of Frost to Wordsworth' (*SIR*), Sydney Lea's close reading of relevant texts leads to the conclusion that Frost's relations to Wordsworth are of an intentioned 'falling-off' or 'purgation': the later poet displaces Imagination with Fancy (or Yankee skepticism), possible sublimity with stubborn earthiness, the poem as redemption with the poem as rigmarole. In 'Ocean and Vision: Imaginative Dilemma in Wordsworth, Whitman, and Stevens' by Lawrence Kramer (*JEGP*) Wordsworth figures as a prototypical exponent of the impulse to resist the 'oceanic feeling' of oneness with the totality of universal being in favour of an allegiance to the otherness and transformative strength of imagination itself.

Hans Aarsleff (*EIC*) deplores the wedge that has been driven between Romanticism and certain aspects of the eighteenth-century Enlightenment and sets about demonstrating affinities between Wordsworth's thinking and that of the French empiricist, Condillac, especially a guiding knowledge of language as an imperfect but necessary means of communicating what are in the end always private acts of comprehending the world. Less provocatively, G.T. Finch, in 'Wordsworth, Keats, and "the language of the sense"' (*ArielE*), investigates the fact that for Wordsworth nature has a 'basic grammar' which the senses interpret in a significantly human way and then sets Wordsworth's commitment to seeing, hearing and 'a sense sublime' over against Keats's devotion to touch and taste as a different, non-metaphysical, language of fulfilment.

Of ancillary interest to Wordsworthians is Charles Cox's description, with excerpts, of the Journal of a Miss Harriette Harrison who spent some months as a tourist in Grasmere during 1847 (*WC*). Finally, in 'Peter Bell Revisited' (*WC*) David Damrosch undertakes an experimental exercise in parodying Wordsworth, Wordsworth scholarship, and parodies of Wordsworth.

The latest volume in *The Collected Works of Samuel Taylor Coleridge* is Part I of the projected five-part edition of the *Marginalia*, edited by George Whalley<sup>14</sup>. It contains Coleridge's annotation on more than seventy books, including the Bible, the works of Böhme and Sir Thomas Browne, *The Pilgrim's Progress*, the *Meditations* of Marcus Aurelius, *Reliquiae Baxterianae*, and Anderson's *British Poets*. In his very substantial introduction George Whalley reminds us of the high valuation Coleridge himself placed on his marginalia, which was composed continuously from about 1800, in a form varying from the single word to impromptu essays. In giving us the corpus whole, printed *literatim* from manuscript whenever possible and together with the segments of text to which each note refers, the present edition will complete a process that began with Coleridge's earliest editors, and beyond that with his own plan for making a large selection from this sustained flow of speculation, enquiry, comment and self-scrutiny.

David Pym's *The Religious Thought of Samuel Taylor Coleridge*<sup>15</sup> is a lucid account not only of the religious thought but also of its historical background,

14. *The Collected Works of Samuel Taylor Coleridge, Vol. 12: Marginalia I*, ed. by George Whalley. Bollingen Series LXXV. Princeton; RKP. pp. clxxiv + 879. £32.

15. *The Religious Thought of Samuel Taylor Coleridge*, by David Pym. Smythe, 1978. pp. 105. £5.50.

written in a register that will appeal to the Christian layman and the student of theology.

The scope of Kathleen M. Wheeler's *Sources, Processes, and Methods in Coleridge's 'Biographia Literaria'*<sup>16</sup> is indicated by its title. Two concerns, however, are subsumed under the heading of 'sources': the process of growth of the *Biographia*, which yielded an original genre synthesising the whole man in his personal, aesthetic, and philosophic strivings, and the background to the work in Greek (especially Platonic), German, and English thought, a tradition whose content is not only explicated in Coleridge's masterpiece but provides the grounds of its methodology and practical workings. 'Methods' suggests the author's intentional strategies, 'processes' unintentioned patterns and events, 'the level of discourse . . . which seems to refer the reader to his own process of . . . interacting with the text'. The experience of reading and the *Biographia* as a reading-experience become indeed the salient factors, explored with particular regard to 'metaphor' and 'irony', the latter term signifying open-endedness, creative self-consciousness, the constant expansion of possibility. 'Unity' then is the way a text is constituted by the activity of thinking about one's thinking.

Coleridge is the starting point and centre of reference in M. Jadwiga Swiatecka's rigorous inquiry<sup>17</sup> into the uses and status of the term 'symbol' and its cognates within the work of selected nineteenth-century writers – Coleridge himself, Carlyle, Newman, Inge, Tyrrell, and MacDonald. This book's real contribution is to the study of the philosophy and language of religion, but its interdisciplinary perspective serves to highlight the close relationship between Coleridge's literary and theological ideas, while also elucidating them individually.

We may note at this point Timothy J. Corrigan's informed and thoughtful essay on '*Biographia Literaria* and the Language of Science' (*JHI*), which confirms Coleridge's importance as a creative mediator between the discourse of scientific debate and the discourse of literary criticism.

Mario L. D'Avanzo (*ELN*) relates the figure of Life-in-Death in 'The Ancient Mariner' to the Biblical metaphor of the Harlot, thus re-emphasising the religious implications of grace and redemption in Coleridge's poem and drawing attention to the theme of 'infidelity' and 'marriage' at its centre. In 'Entelechy and Structure in "Christabel"' (*SIR*) Jane A. Nelson employs a structuralist approach to speculate that the poem is not fragmentary and unfinished but 'closed' by the half-human child figure in the Conclusion to Part II, which is an appropriate mediating term for oppositions developed throughout the poem. For Abe Delson (*ES*) the chief issue is 'The Function of Geraldine', which he tackles by reference to the prevalent critical views, placing most weight finally upon the ambivalence of the character, the conjunction of malevolence and love that evokes the instability in basic human relationships. Noting parallels of phrasing and imagery between 'Kubla Khan' and Henry Boyd's translation of Dante's *Inferno* (1785), Donald P. Haase (*ELN*) suggests that we reconsider Coleridge's vision of 'paradise' as a landscape imbued with a demonic element. J.D. Gutteridge (*N&Q*) indicates links

16. *Sources, Processes, and Methods in Coleridge's 'Biographia Literaria'*, by Kathleen M. Wheeler. CUP. pp. xiii + 229. £17.50.
17. *The Idea of the Symbol: Some Nineteenth Century Comparisons with Coleridge*, by M. Jadwiga Swiatecka O.P. CUP. pp. viii + 213. £11.50.



between Coleridge's poetry of the mid-1790s and the sonnets of John Bampfylde (1778), one of which Coleridge adapted for publication in his *Selection of Sonnets* of 1796. Tilottama Rajan (*N&Q*) offers an interesting source for 'Time Real and Imaginary', the poem by Coleridge most strikingly reminiscent of the 'Emblem' tradition; reversing the usual procedure, Coleridge constructs a verbal emblem – for a gloss that is not supplied but which may well be Quarles's 'I know the nature of my wav'ring minde'.

Kenneth Curry (*WC*) discusses and lists Southey's contributions to the Dissenting periodicals, *The Athenaeum* and *Monthly Magazine*, among which are to be found several poems, the 'Letters' on the poetry of Spain and Portugal, and material that appeared later in the *Omniana* which he issued jointly with Coleridge. Mary Ellen Priestly (*WC*) publishes the first full analytic description of the large collection of Southey manuscripts, books, and miscellanea held in the Fitz Park Museum, Keswick.

The penultimate volume of Leslie A. Marchand's justly celebrated edition of Byron's *Letters and Journals*, entitled *A Heart for every Fate*<sup>18</sup>, prints all the poet's letters from Genoa, where he was resident from late 1822 until he finally left Italy for Greece in July 1823. The correspondence is, as always, stunningly varied in its subjects, and kaleidoscopically Byronic in its mingled voices and tones. Of particular interest are the letters expressing the poet's determination to continue *Don Juan* in spite of adverse publicity, his increasing closeness to Leigh Hunt and his brother (publisher of *The Liberal* and all Byron's work after his break with John Murray), and the pathos of his invitations to Augusta and her children to join him in Italy. Greek affairs become more important during 1823 – not only such matter-of-fact issues as Byron's financial support for 'the Hellenic struggle' but also his personal uncertainty as to whether or not he will be welcome 'to the Greeks themselves'.

As one outstanding publishing venture draws to a close, so another opens with the first two volumes of Jerome J. McGann's Oxford English Texts edition of the *Complete Poetical Works* of Byron<sup>19</sup>. The edition will be arranged, in the main, chronologically: Volume I contains the poems from the period 1798–1811 (which includes *Hours of Idleness*, *English Bards and Scotch Reviewers* and *Hints from Horace*), Volume II is devoted entirely to *Childe Harold's Pilgrimage*. As McGann's full general introduction makes clear, there are pressing problems for the editor of Byron, since many of the poems descend to us in a more or less seriously corrupt state and the canon has been substantially enlarged since the earlier collected editions of E.H. Coleridge and others. McGann's first volume alone prints over thirty pieces that have not previously appeared in collected editions – the *Complete Works* will include almost a hundred, half of which are unpublished in whole or in part. And the very considerable advance in textual accuracy resulting from his comprehensive re-editing from manuscript and the latest editions corrected by Byron himself – the first such undertaking for three-quarters of a century – is accompanied by the provision of extensive new commentaries bringing

18. *A Heart for every Fate: Byron's Letters and Journals*, Vol. 10, ed. by Leslie A. Marchand. Murray. pp. 239. £8.95.

19. *Lord Byron: The Complete Poetical Works*, ed. by Jerome J. McGann. OET. OUP. Vol. I, pp. xlvii + 465; Vol. II, *Childe Harold's Pilgrimage*, pp. 341. £35 each.

together the poet's own annotation (especially rich in the case of *Childe Harold*), selected annotation from other editors, and much original research into the bibliography, sources, and contexts of the works. This edition will thus undoubtedly strengthen our critical and historical grasp of Byron as well as provide an indispensable standard reading-text. It is also – no small matter – beautifully produced and beautiful to handle.

*Byron Criticism Since 1952: A Bibliography*<sup>20</sup> gives usefully comprehensive, but by no means complete, coverage of both scholarly and 'popular' articles, books and dissertations. M.S. Kushwaha's *Byron and The Dramatic Form*<sup>21</sup> is a thorough and often informative study of the plays, aiming at a definition of Byron's craftsmanship, originality and relations with the contemporary theatre. One must ask, however, how far Kushwaha's preferred 'conventional canons of dramatic criticism such as plot, character, dialogue' are really adequate as a means of evaluating and analysing Byronic poetic drama.

*The Byron Journal* opens with an enthusiastic appreciation of the friendship between Byron and Thomas Moore by Terence de Vere White. Andrew Nicholson then describes notes made by Byron in one of his schoolbooks, *Scriptores Graeci*, and prints a transcript from this source of a poetic fragment apparently in the poet's hand. John Clubbe's subject is William Edward West's portrait of Byron, arguably the most authentic resemblance of the poet in his mature years. Paul Cohen's article on 'Beppo' is about the theme of man's attempts to control the rate at which life flows by: the 'struggle with time' is seen on three levels in the poem – 'social commentary, plot, and ramblings of a self-conscious narrator'. Concentrating on the harem sequence and Catherine the Great cantos in *Don Juan*, Katherine Kernberger contends that in Byron sex is a symbol for politics; by inverting the traditional distribution of power in sex, in Juan's subordination, he can bring home the effects of both sexual oppression and political tyranny. In his essay on 'The Prophecy of Dante' Chester H. Mills moves from a negative judgement on the *terza rima* ('tiresome') to a positive and helpful pointing of the poem's 'biographical substructure' and Byron's bid to transcend the pains of exile by an appeal to the divinity of the inner self. A sense of Byron's national standing in the later nineteenth century is conveyed in Olive Madden's account of Disraeli's support for the Byron Memorial Fund. Finally, Charles E. Robinson reports fully on the papers given at the Sixth International Byron Seminar, 1979, on the topic of the literary relations between Byron and his contemporaries.

Wolf Z. Hirst (*KSJ*) gives a hard-hitting and unorthodox reinterpretation of *Cain*, insisting that the play is not so much an iconoclastic attack on conventional religious positions as a justification of God's inscrutable ways. Candace Tate's 'Byron's *Don Juan*: Myth as Psychodrama' (*KSJ*) combines an original consideration of Byron's reworking of the Juan story and tradition with a psychoanalytical reading of the poem in which the characters become the 'auxiliary egos' of Byron's own Oedipal drama. Martin Maner (*SEL*) compares the 'satiric personae' of Pope and Byron, particularly their use of ironic disguise; Byron plays rhetorical games which the reader is expected to see through, his

20. *Byron Criticism since 1952: A Bibliography*, by Ronald B. Hearn *et al.* SSELRR 83. USalz. pp. 52. pb.

21. *Byron and The Dramatic Form*, by M.S. Kushwaha. SSPDPT 50. USalz. pp. 209. pb.

main disguises being that of the 'literary naïf' (with the effect of mocking prescriptive criticism) and that of the 'naïve moralist' (by which conventional morality is denounced).

Writing on Charles Cowden Clarke's commonplace book and its relationship to Keats, Joan Coldwell (*KSJ*) notes a possible two-way influence in reading, literary taste, and poetic composition. A local textual problem is successfully cleared up by John Barnard (*KSMB*), who uses passages from *The Examiner* and Bonnycastle's *Introduction to Astronomy* to explain the astronomical imagery in Keats's 'To my Brother George'.

Michael R. Richards (*KSJ*) charts the Romantics' sharp preference for Chapman's translation of *Homer* rather than Pope's – a response encapsulated in Keats's famous sonnet. This sonnet is also the subject of Paul McNally's highly technical article on 'Keats and the Rhetoric of Association' (*JEGP*), where the emphasis falls on synaesthesia and a mode of sensuous apprehension that universalises the sensations.

Peter J. Manning (*ELN*) comments astutely on Keats's hitherto unrecognised debt in 'Ode to a Nightingale' to Wordsworth's 'O Nightingale! thou surely art'; making the nightingale his emblem, Keats rejects the moralising stance adopted by Wordsworth in turning from the nightingale's passionate harmony to the 'serious faith' of the stockdove. The same Ode is analysed in detail by Christian La Cassagnère (*DUJ*), who cogently characterises Keats's 'religious' and 'tragic' sensibility. For Toshihiko Sato (*Expl*) the 'blank' between stanzas iv and v of 'Ode on a Grecian Urn' is no vacancy but a profound silence expressive of a moment of recognition that enforces a return to reality.

Dissatisfied with the familiar view of Keats as a sceptic and 'anti-romantic', Robert Kern believes, in 'Keats and the Problem of Romance' (*PQ*, 1979), that he kept faith with the possibilities of romance as a quality of experience even while knowing romance to be a deception. 'The Eve of St. Agnes', which is one of Kern's main examples, is more fully dealt with by David Weiner – in 'The Secularisation of the Fortunate Fall in Keats's "The Eve of St. Agnes"' (*KSJ*). This incisive and controlled short essay uncovers a secondary tradition, beneath that of romance, in Keats's presentation of Madeline's 'self-deception'; her dream world is a 'stagnant Eden', protective but offering none of the progress that Keats, and ultimately this poem itself, claim can only be made in a world of pains and trouble. Warren U. Ober and W.K. Thomas (*KSJ*) offer a substantial but speculative treatment of the place and significance of 'the solitary Pan' in Keats's mind and imagination, with special reference to 'The Fall of Hyperion' and the way it might have been brought to satisfactory completion by an appeal to the symbolic status of this god as the transcendent spirit of Inspiration, Perfection, and nature-as-process.

It is a good year for Shelley books. Firstly, in *The Unacknowledged Legislator*<sup>22</sup> P.M.S. Dawson gives us the commanding work on Shelley and politics – a balanced, authoritative assessment of both the practical and theoretical sides of the poet's involvement in reforming the world. Shelley emerges as no naïve revolutionary but a responsible thinker who developed, out of an independent response to Godwin and Tom Paine, a coherent doctrine of 'philosophical

22. *The Unacknowledged Legislator: Shelley and Politics*, by P.M.S. Dawson. OUP, pp. vi + 312. £16.50.



anarchism' which he tried actively to apply in Ireland and during the agitation for parliamentary Reform. While holding fast to millenarian ideals and a more radical view of democracy than the Whigs who influenced him early in his career, he yet taught moderation and gradualism as a necessary aspect of socio-political change, a stay against anti-productive violence, as Dawson's reading of *Laon and Cythna* and other works makes impressively clear. *The Unacknowledged Legislator* is concerned with Shelley's political identity as a whole, not only his ideas but the effect these have in feeding, shaping and determining his work as poet and prose writer: no relevant stone is left unturned but emphasis inevitably falls on the more familiar topics like the plea for self-rule and 'perfectibility' in *Prometheus Unbound* or the later tough, complex scepticism of 'The Triumph of Life', in which we see Shelley nevertheless keeping faith with the belief in imagination as a moral power that had been formulated in *A Defence of Poetry* as a means of uniting poetic and political vocation. Moving with scholarly dedication across a wide range of materials from Shelley and his 'context', Dawson has produced a volume that will leave its mark even where the reader cannot accept his relatively 'safe' version of the political Shelley, or where the political Shelley does not seem the prime consideration.

We are recalled to the idea of a more partisan Shelley – his historical and continuing importance to the Socialist cause – by The Journeyman Press's new reprint of Edward Aveling and Eleanor Marx Aveling's lecture of 1888 on 'Shelley's Socialism'<sup>23</sup>, to which has been added a selection of poems in keeping with the spirit of Shelley's own intention to publish a volume of 'popular songs, wholly political, and destined to awaken and direct the imagination of the reformers'. Reading this compact little 'Chapbook', we can well credit Mary Shelley's statement of 1819: 'He believed that a clash between the two classes of society was inevitable, and he eagerly ranged himself on the people's side'.

Richard Holmes's anthology, *Shelley on Love*<sup>24</sup>, is an unusual and pleasing compilation. Arranged 'biographically', with sectional introductions by an editor well qualified to portray Shelley's life and personality, it assembles material, more prose than poetry, under the groupings of Childhood, theories of free love and communal endeavour, Platonic 'harmonies' (primarily the full text of the translation of the *Symposium*), the symbolic and semi-dramatic treatment of the shadow-side of love, and the poet's attempts at summation of his vision in 'Epipsychidion' and elsewhere. There are some nice surprises, at least for the non-specialist reader – the sustained gracefulness of the Plato translation, for example, or, as Holmes points out, the psychological undertones of the Notes on Greek sculpture.

It is remarkable how often books come in pairs – in this case Lloyd Abbey's *Destroyer and Preserver*<sup>25</sup> and Jean Hall's *The Transforming Image*<sup>26</sup>, both of

23. 'Shelley's Socialism' by Edward Aveling and Eleanor Marx Aveling and 'Popular Songs wholly political . . .' by Percy Bysshe Shelley. Journeyman, 1979. pp. 63. pb £1.50.

24. *Shelley on Love: An Anthology*, ed. by Richard Holmes. Anvil. pp. 247. £9.95.

25. *Destroyer and Preserver: Shelley's Poetic Skepticism*, by Lloyd Abbey. UNeb. pp. xii + 171. £8.70.

26. *The Transforming Image: A Study of Shelley's Major Poetry*, by Jean Hall. UIII. pp. 176. £7.75 approx.

which are concerned with Shelley's 'scepticism' in relation to the developing, or changing, operations and goals of his poetic vision.

Lloyd Abbey takes his inspiration from Bloom and Wasserman. His subject, pursued through eight major poems from 'Alastor' and 'Mont Blanc' to 'Adonais' and 'The Triumph of Life', is the way Shelley's 'scepticism' – the philosophy as defined by Pulos, rather than any vague attitude of mind – determines both the content and style of his work. We may feel the lack here of a rigorous account of this philosophy, and Abbey does tend at times to circle somewhat restlessly and elusively around his points; but there is much of value in his determined exploration of Shelley's encounters with the possibility or impossibility of apprehending noumenal reality ('first cause'), and more particularly the primacy of the image in Shelley as a register of an urge to transcendence and, on the negative side, a consciousness of human limitation. Image-patterns of power/vacancy, ascent/descent, the mirror as clearing/distorting agent become Abbey's means of bringing the unity of Shelley's poetry into focus – a unity consisting of an interplay between celebrative (and often socio-politically oriented) affirmations of a 'divinity' including man and a progressive realisation of their futility. Abbey has a genuine feeling for the texture of Shelley's poetry, and we come away from his book invigorated, in possession of no coldly imposed thesis but a surer sense of Shelley's own creative struggle and achievements.

Jean Hall cultivates similar ground, with a neat and sensitive touch. She recognises Shelley's debt to both British Empirical scepticism and Platonism, yet, taking the commonsense approach, limits the influence of the latter to the idea that the phenomenal flow of experience, avowed by Empiricism, 'can be significantly organised through moments of poetic intuition'; Shelley is no transcendentalist reaching for the realm of a real Absolute or objective Existence, but rather confines himself to the world of appearance and experience, which can however be constantly transformed through acts of imagination. The 'image' is again brought to the centre – or more accurately Shelley's incessant 'transformation of imagery', an unending process that yields vision upon vision, 'other ways of enlarging the human scope'. Thus, among the major poetry discussed, 'Alastor' is a cautionary tale of a deadly inability to adopt 'process', *Prometheus Unbound* extends the transformation into the continuous creation of a poetic universe through 'ecstatic lyricism', while in the poems of 1821–2 transformation leads into a self-created heaven of the moment that is doomed to pass away (therefore they are markedly 'anti-transcendental'). Ultimately, Shelley's lesson is that we can know truths but never Truth; poetry can extend sensibility, but it can offer no privileged model for societal organisation. Hall's interpretation of Shelley is admirably consistent and very elegantly presented and argued. But there are, of course, obvious dangers in so faithfully observing preconceived lines.

In biographical articles, Emily W. Sunstein sketches a portrait of Elsie, the Shelleys' nursemaid in Geneva, and Sally N. Hand presents her research into the life of Timothy Shelley, the poet's American ancestor (both *KSJ*).

David M. Stocking and Marion Kingston Stocking (*KSMB*) print three unpublished Shelley items discovered in one of John Gisborne's notebooks: Shelley's postscript to a lost letter by Mary Shelley and two new Shelley letters, the longer of which throws important light on his relations with Mary in 1820. Charles E. Robinson (*KSMB*) discusses a letter dated 5 April 1821, from one

or both of the Shelleys to Leigh Hunt, who published it in *The Examiner*; it increases our knowledge of their enthusiastic response to the news about the Greek Revolution, which reached them on this occasion from Prince Alexander Mavrocordato.

Roland A. Duerksen (*BRH*) formulates an attractive view of the unity of the poetic material contained in the Shelley notebook in the Scrope Davies find: there are two sets each of one short and one longer poem, with 'Mont Blanc' and the new sonnet 'Upon the Wandering Winds' being involved in the question of the mind's relationship to the strength imparted by nature, and 'Hymn to Intellectual Beauty' and the other unpublished sonnet 'To Laughter' probing the human value served by that relationship. 'Upon the Wandering Winds' is further elucidated by Erland Anderson, by reference to Shelley's use elsewhere of the musical metaphor (*ELN*).

Among source studies, a note by Henning Krabbe (*N&Q*) suggests that Euripides's *Hippolytus* was at the back of Shelley's mind when he wrote in 'Alastor' of the fate of the solitary youth in communion with nature, while Michael Hyde (*N&Q*) carefully compares the conclusion of Act III of *Prometheus Unbound* with its possible source in the final part of Locke's chapter on 'Simple Ideas of both Sensation and Reflection'. One of the best points in Frederic S. Colwell's ambitious and instructive discussion (*KSJ*) of Shelley's letters to Peacock on the architecture and painting of Italy is the proposal that *Prometheus Unbound* was influenced by the iconography of Luca Giodana's ceiling in the Ricardi-Medici Palace in Florence.

Jerrold E. Hogle writes on 'Metaphor and Metamorphosis in Shelley's "The Witch of Atlas"' (*SIR*): there is no system or core to be recovered from the poem, which is a constant movement of metaphors and transfigurations, a process of 'infinite reproduction' signalling the release of the psyche from repressive narcissism. In *KSJ*, Andelys Wood's interest is in the ironic vision of 'The Witch of Atlas', the dark strands in the poem's airy fantasy and Shelley's deliberately ambiguous treatment of his ideal figure, which indicate the poet's ambivalent attitude to love, beauty, and poetic creation. The problem of the gap between feeling and language lies at the heart of Angela Leighton's tenacious analysis of 'Adonais: the Voice and the Text' (*KSMB*).

E.H. King (*ES*) makes a thorough study of Beattie's influence on Shelley, with attention to a wealth of detailed 'borrowings' as well as such general themes as the solitariness of the Poet and his devotion to nature and imagination. A later relationship is scrutinised by Herbert F. Tucker Jr in 'Memorabilia: Mnemonic Imagination in Shelley and Browning' (*SIR*), which tackles the question of the inter-animation of texts by which one poet defines his identity and re-invents the identity of his predecessor. Tucker is chiefly interested in Browning, but one may note, for example, his incisive remarks on memory and reconstruction as psychological support in *The Cenci*.

Jonathan Lawson sets himself three objectives in his useful book on Robert Bloomfield<sup>27</sup> – to make available a fuller biographical portrait of Bloomfield, to achieve a first unified interpretation of his work, and to note the historical importance of his rural poetry. He finds a promising way into *The Farmer's Boy* through the interplay in structure and theme between 'closure' and 'openness', the paradox of accepted limitations and the struggle to overcome

27. *Robert Bloomfield*, by Jonathan Lawson. TEAS 310. Twayne. pp. 172.



them. On the historical side, there is a recurrent sense of Bloomfield's significance as 'naive' celebrant of a passing yet valuable rural order and critic of the city as perverse creation.

Anne Tibble continues her longstanding contribution to Clare scholarship with an annotated edition of the *Journals, Essays, and Journey from Essex*<sup>28</sup>. The *Journals*, written during 1824 and 1825, give access to Clare's mind and reading at a time when he was intent on producing his natural history letters, his autobiography, and his satire, *The Parish*; the *Essays* of 1822–3, often unfinished, show a personal, self-projecting interest in the human personality, in a series ranging from 'Taste' to 'Happiness'; the *Journey* is Clare's record of his 'escape' from the High Beech asylum back to Northamptonshire in 1841. The introduction to this volume, aimed at the general reader, draws a strong picture of Clare's character in terms of an 'organic' intelligence and wisdom. In the one article this year on Clare, Mark Minor (*SIR*) offers a full-scale reconsideration of the poet's relations with 'the Methodists', which are important in relation to his career, spiritual crises, and idealisation of his recent past.

George Darley is becoming more popular. Donald J. Lange (*DUI*) explains the 'plausible and convincing' interpretation of the allegory of *Nepenthe* given in a series of letters by E.H. Synge, nephew of the playwright, which has to do with Darley's 'mathematical enthusiasm' and the presence in the poem of a masked autobiographical content. This is accompanied in *DUI* by A.D. Burnett's general essay stressing Darley's self-effacing reticence and the elegiac and melancholy nature of his poetry. Most ambitious, however, is Mark Storey's extended appraisal – originally a radio talk – of Darley's poetic personality and achievement (*KSMB*). Darley was, Storey tells us, a poet who had difficulty in articulating the genuine 'song' within him; an isolation and rootlessness typical of the Romantics is linked in him to a secretiveness and an attenuation of creative sensibility, which become, however, highly distinctive 'energies' in his seventeenth-century imitations, where he hides himself away in anonymity, and the longer poems where he makes trial of, yet implicitly renounces, sublime and mythic aspiration.

In *The Theatrical Compositions of the Major English Romantic Poets*<sup>29</sup> Joan Mandell Baum supplies lots of new facts about the circumstances in which the plays were written and about the motives behind them. One must agree with her remark that an understanding of their dramas 'enlarges one's perspective about the Romantic poets', but she sees the dramas themselves too much as failures, unsatisfactory examples of *ars theatrica*. Arnold Hare's scholarly and very readable study of the career, milieu and personality of George Frederick Cooke<sup>30</sup> re-establishes the appeal and standing of a gifted actor whose reputation has been overshadowed by that of his greater successor, Edmund Kean. Though he enjoyed twelve years as a London and American star, Cooke was essentially a product of the Georgian provincial theatre. Hare brings this rather special background (very unlike Kean's) into clear focus, dealing fully

28. *John Clare: The Journals, Essays, and The Journey from Essex*, ed. by Anne Tibble. Carcanet. pp. 139. £6.95.

29. *The Theatrical Compositions of the Major English Romantic Poets*, by Joan Mandell Baum. SSPDPT 57. USalz. pp. 257. pb.

30. *George Frederick Cooke: the Actor and the Man*, by Arnold Hare. STR. pp. viii + 255. £9.75.

with Cooke's long apprenticeship and visits to Ireland before describing the vintage year at Covent Garden, 1800–1, and the subsequent swift decline. The final years in the United States, 1810–2, epitomise the two-sidedness that Hare consistently perceives in his subject's character and situation – triumph and tragedy, dignity and squalor, a 'Jekyll-and-Hyde existence'.

Stanley Wells's 'Shakespeare in Leigh Hunt's Theatre Criticism' (*E&S*) covers Hunt's disagreements with Dr Johnson's non-analytical criticism, his own interest in characterisation, and his first-hand assessments of contemporary acting and stage personalities. Hunt apparently had a keen eye for the actresses' legs.

## 2. Prose Fiction

David Punter has a full and very well judged book<sup>31</sup> which traces Gothic fiction and its offshoots from the eighteenth century up to the present day, and offers one of the most sympathetic accounts of the genre that exists. Punter begins by noting the strains of sentiment and melancholy which contributed to the growth of the Gothic novel, a form he describes as attempting to come to terms with 'those realms excluded from the Augustan synthesis'. The study of Mrs Radcliffe and Lewis which follows is acute and just. Punter indicates the self-conscious literariness and high drama of works such as *The Mysteries of Udolpho* and *The Monk*, which he presents as novels of sophisticated art whose aim is to use fear to challenge our usual assumptions about the real. He then points to Gothic elements in the major Romantic poets, and also gives a good account of *Frankenstein*, which he finds powerful but not quite coherent, a novel revolving nervously around 'the rejection of the strange, at both social and psychological levels'. In writers such as Godwin, Maturin and Hogg, Punter detects a new, ambivalent interest in psychology and increasing doubts about 'veracity'. As he follows Gothic influences through the nineteenth century, Punter shows up the continued appeal of terror to novelists such as Dickens and Wilkie Collins. Two useful chapters on American Gothic carefully characterise the distinctive features of this kind of writing and mark its later inability to sustain length or to present anything more than 'a world of fragments and momentary perceptions'. His account of modern Gothic is too wide-ranging, though his sense that it is interested primarily in solipsism, and in the failure of attempts to understand the world, is certainly correct. The concluding chapter, 'Towards a Theory of the Gothic', is the best short treatment of this topic, and points to 'questions specifically about individualism and sexual separatism' as being basic to Gothic fiction. There is a good, up-to-date bibliography.

*Walter Scott and the Historical Imagination*<sup>32</sup> is a lucid, orderly work which throws little new light on Scott's relationship with history but does offer both a balanced, largely orthodox assessment of the place of history in his novels and succinct readings of some of the most interesting of them. In general, this book traces Scott's development towards greater 'historical realism'. The chapter on *Waverley* notes how the private and public histories in the novel share a

31. *The Literature of Terror*, by David Punter. Longman pp. 449. £12.

32. *Walter Scott and the Historical Imagination*, by David Brown. RKP, 1979. pp. 239. £9.75.

common movement away from outmoded heroic idealism and towards a practical accommodation with changed times, and sees this as providing the work's cohesion. Brown finds a conflict in *Guy Mannering* between the novel's simultaneous impulses towards Gothic romance and historical realism, noting that Scott is least successful when he falls back weakly on 'derivative literary modes'. Admitting the obvious formal defects of *The Antiquary*, Brown still contrives to give an approving account of the way in which it works out its theme of the nature of the modern world and its links with the past. In *Old Mortality*, Brown again finds Scott falling back on hackneyed Romantic motifs, but feels that this is compensated for by the more urgent and economical handling of the plot and the emphatic historical colouring given to the novel's tragic subject matter. *Rob Roy* is interestingly discussed as a development of Scott's talents, a flawed, ironic book in which simultaneously 'historical forces appear more implacable' and 'sympathy for the human beings involved in the drama of history deepens'. The very good chapter on *The Heart of Midlothian* points up the loose way in which the novel's historical context is integrated with its human dimension. Brown convincingly presents *The Bride of Lammermoor* as the apex of Scott's mature art, and the work in which his 'romance' and 'rationalist' modes are best used 'to convey the truth of human experience of historical change'. *Redgauntlet*, while addressing some of the same topics, is rightly seen as a decline, 'an amalgam of different narrative forms' which lacks the tightness and fusion of earlier books. Two concluding chapters show how Scott tried for authenticity, but refused to accept the straitjacket of historical exactitude, and indicate that the qualifying feature of his art is that he succeeds only 'as long as he is able to imaginatively relate human conflict to the social and economic forms with which he was acquainted'.

Graham Tulloch's exhaustive study of Scott's Scottish and period language<sup>33</sup> is of more interest to students of language than to those of literature, but it does throw light on the care with which Scott employed the various dialects and vocabularies at his disposal and also thoroughly documents the wealth of reading and personal experience (as well as the prodigious memory) which lies behind his fiction. In terms of period vocabulary, Tulloch finds that Scott is unworried by anachronism and quarries his materials from a wide variety of sources, especially from the plays of Shakespeare. He points out, in addition, that many of the words Scott uses were not in fact so much obsolete in his time as limited to 'specialized . . . contexts'. More generally, Tulloch supplies substantial evidence to show that, if Scott was not the first historical novelist, he was at least the first novelist to give an historical flavour to all the details of his works. Tulloch goes on to distinguish the period language, which is the author's own assemblage from many sources, from the Scots, which attempts to imitate the speech of his own time. Here, Tulloch finds frequent recourse to the language of the Scottish legal system, but he also notes the rich local texture given to all the areas of life in the Scottish novels. There follows an interesting chapter on the class-differences Scott indicates by his apportionment of Scots and English speech, the former largely lower-class and informal, the latter more establishment. Tulloch points out that this usage has only a literary rationale and does not correspond with the actual circumstances of the periods about which Scott is writing.

33. *The Language of Sir Walter Scott*, by Graham Tulloch. Deutsch. pp. 351. £9.95.



A.N. Wilson's *The Laird of Abbotsford*<sup>34</sup> is refined, judicious and unpressured, and offers a highly favourable, though in most respects conventional view of Scott's works. It has sensible things to say on the fiction, but is especially valuable for its serious-minded treatment of the poetry and its comments on Scott's influence. Biographically, the book's handling of Scott is acute and convincing, although the Shakespearean parallels seem too insistently drawn. In principle, *The Laird of Abbotsford* is well done, despite its occupying an uneasy middle-ground between academic critique and popular biography. The chapter on the poetry is substantial and well judged, and points to the inveterate co-existence in Scott of Tory rationalism and chivalrous romanticism. Succeeding chapters group the novels under thematic headings such as 'The Man of Action', 'Love and Friendship', 'Scott's Religion', 'Scott's Heroines', 'Scott's Mediaevalism' and 'Scott and the Critics'; there is also a thoughtful, more extensive analysis of *Old Mortality* and *The Heart of Midlothian*. All of the most important novels are discussed, and Wilson bases his approving estimate principally on Scott's sense of form, the sanity of his imagination and the 'Shakespearean' range and vitality of his characterisation. On the whole, though many might take exception to the fulsomeness of Wilson's praise, this book well supports his unexceptionable conclusion that 'the triumph of Scott's art was its marriage of psychological realism with an idea of history'.

A special number of *ScLJ* has been given over to Scott. D.S. Hewitt praises Scott's letters as providing a context for the fiction, and also sees them adopting different personae 'as a means of self-exploration' on the part of the writer. Lady Louisa Stuart receives due notice from Jill Rubenstein for her sensible early remarks on Scott's work. A very well informed piece by Mark A. Weinstein traces Scott's reaction to the French Revolution and points to the force of his resultant trust in 'the stabilizing institutions of society'. Elizabeth Waterston neatly compares Scott's biography of Napoleon with Galt's of Byron and shows how in the former the writer identifies creatively with his subject whereas the latter is mainly concerned with the clearing away of 'romantic rhetoric'. In a very insubstantial brief essay John M. Shaw indicates that Scott was popular with writers who later went on to become influential figures themselves. Wayne Conner points to Balzac's admiration for Scott, and notes that he saw himself as the greater novelist only in having created 'an ensemble in which the parts are linked together'. A dense, original and informative study by Otto W. Johnston details Scott's impact on Heine and the Young Germans and shows that, because of the differences in belief between the Scotsman and the Germans, this was a matter of provocation rather than of direct inspiration. Nancy M. Goslee over-interprets *Marmion*, which she presents as a work offering various attitudes towards fiction and settling finally for the strengths of Scott's native tradition. The centre-piece of Alistair M. Duckworth's excellent essay on Scott's use of landscape is an analysis of *The Heart of Midlothian* which demonstrates that Scott does not often simply describe actual settings, but depends instead on previous artistic and literary evocations.

Balance and lucidity are the virtues of Claire Lamont's study of *The Bride of Lammermoor*, the rapidity and sparseness of whose story she shows Scott

34. *The Laird of Abbotsford*, by A.N. Wilson. OUP. pp. xvi + 197. £8.95p.

carefully preserving, filling out the narrative 'just where the psychological preoccupation of the novel required it'. The subtlest and most original essay in the volume is Peter D. Garside's on *Old Mortality*. Here, he looks at the importance of speech-patterns in the novel, identifies 'words' as 'the source of political unrest' and finely perceives in Scott a fear of 'text-bound totalitarianism' and a trust in a society coming from the individual and towards local communities. Patricia H. Sosnoski awkwardly applies Iser's 'reception aesthetics' to *Redgauntlet* and presents the novel as guiding its readers towards 'experiencing the problems of knowing the past'. Joan S. Elbers qualifies our view of Scott's optimism by setting off the basically good and ordered world of *Redgauntlet* against the more discordant, sterile and pessimistic setting of *St. Ronan's Well*. The prevalence of sickness and madness in this book is also noticed by Kenneth M. Sroka, who interprets the work as asserting the value of the present as 'trustee of the past and prehistory of the future'. In concluding pieces, Frank Jordan praises Scott's ironic use of Chrystal Croftangry, and Thomas R. Dale identifies a quiet, conservative message in *Anne of Geierstein*.

The rapid growth of critical interest in Scott has produced a quantity of notable articles during the year. Lawrence Berkove (*SSL*) notes James's praise of Scott, links *The Ambassadors* with Scott's famous review of *Emma*, and perceives in both novelists a shared concern with the ways in which fiction can be faithful to life yet at the same time 'moral'. In *ScLJ* (1976) Robert Hay Carnie argues rather tenuously that Scott uses the various styles of Scottish Presbyterian eloquence in *Old Mortality* to establish the notion that 'there are viable distinctions between Presbyterian rights and Presbyterian madness'. Daniel Cottom's study of the Waverley novels in *ELH* is exceptionally good. Cottom studies the attitudes in the novels towards a number of central topics such as class-differences, the past and superstition, and points out that these attitudes are resolved not by a firm choice, but by the balancing of opposite values. He says that the core of the fiction is to be expressed best not in terms of 'reason' and 'romance' but rather as the feeling that 'one needs to learn prudence by accepting humiliation at the hands of others'. Kurt Gamerschlag (*SSL*) usefully documents the illness-dogged composition of *Count Robert of Paris*, which was followed by substantial pruning and rewriting by Cadell and Lockhart. An ingenious and slightly over-stretched piece by Peter D. Garside (*ScLJ*) compares two speeches given by Scott in 1807 and 1831 and deduces from their political urgency indications of Scott's psychological dependence on notions of 'moderacy' – 'an idea which . . . would have made every hint of verbal discord in a political context sound like a threat'. In *ScLJ* (1979) John O. Hayden looks at Jeanie Deans's lies in *The Heart of Midlothian* and finds that although they make her seem more human, 'they certainly do erode the moral force of the novel'. Jane Millgate has a complex, original reading of *Rob Roy* in *NCF* in which she indicates that the novel revolves around the inability of narration alone to comprehend the meaning of past experience or to establish links between past and present selves. In *EdL* (1979) Miklós Molnár establishes that Scott's direct influence on historians was brief but that he certainly moved historiography in a more human and dynamic direction. Kenneth M. Sroka's competent piece in *SSL* argues that in *Waverley* Scott is praising the usefulness of fiction as a path towards the understanding of the real world. Richard Waswo (*ELH*) shows how Scott separates fiction from

history by the ironic self-mockery of his conclusions, which call attention to the single fact of ending which distinguishes a novel from an account of actual circumstances.

Julia Prewitt Brown's book on Jane Austen<sup>35</sup> is dense, acute and freshly done. Its main purpose is to point out the moral and social significance of marriage in Jane Austen's world and, overall, to shape a more convincing view of her as a woman writer than has so far been done. The work's cleverness and point are undeniable, but its method seems too compressed, and bright assertion has often to do duty for proof. Nevertheless, Brown is sharp, and ultimately successful. In her introductory chapter Brown divides Jane Austen's novels into works of ironic comedy (*Northanger Abbey*, *Pride and Prejudice* and *Emma*) and those of satiric realism, points out how dynamic and pliable is their form, and shows up the importance of the marriage choice. The second chapter focuses on problems of language in Jane Austen's first two novels, and sees in each an exploration of 'feminine self-definition'. For Brown, in an excellent analysis, *Pride and Prejudice* is justly to be seen as 'exhilarating' since 'it turns us back continually on life by showing us the failure of language and the individual mind to capture life's unexpectedness'. She also indicates the 'eugenic' rightness of Elizabeth's marriage to Darcy, their forming together a unit which will compensate for the deficiencies of their upbringing and pave the way for a more harmonious future. Although sometimes overstated, Brown's comments on the unregenerate world of *Mansfield Park* are highly suggestive, and she gives a convincing reading of the book as a clear-sighted examination of the fate of morality without religion in which, finally, family love has to be preferred to romantic passion. The chapter on *Emma* is less powerful, concentrating primarily on the complex dialectic of relationships in the novel, which it treats as a study of 'the necessity and . . . the benevolence of social cooperation'. Alert to what she terms its 'radical pessimism', Brown discusses *Persuasion* in terms of its impermanence and fragmentation of effect and sees it as a work in which individuals are 'at once independent and estranged' and where the view of marriage is necessitarian rather than joyous. A concluding chapter takes a generally 'feminist' view of Jane Austen, pointing out the educative influence of female relationships in the books, though finding only *Persuasion* to be 'a feminist novel, the prototypical novel of feminist feeling'.

*Jane Austen*, by Valerie Grosvenor Myer<sup>36</sup> is a nicely produced and well informed introductory work whose aim is to give background material for the understanding of Jane Austen's novels rather than to offer critical interpretations. There are good illustrations and a usable brief bibliography, and although the presentation is occasionally abrupt or awkward, the book certainly succeeds in its modest but necessary purpose. The principal topics covered, all of which are fully illustrated from the fiction, include notions of class in the period, standards of decorum and gentility, financial matters, marriage, culture and education.

A collection of essays on Jane Austen edited by David Monaghan<sup>37</sup> contains

35. *Jane Austen's Novels, Social Change and Literary Form*, by Julia Prewitt Brown. Harvard. pp. 185. £8.5.

36. *Jane Austen*, by Valerie Grosvenor Myer. Blackie. pp. 153. £3.50.

37. *Jane Austen in a Social Context*, ed. by David Monaghan. Macmillan. pp. x + 194. £12.



several valuable pieces but also a number marred by extreme partiality or eccentric narrowness of approach. It provides no encouraging perspective on the present state of Jane Austen studies. Nina Auerbach sees Jane Austen's novels as drawing tension from the conflict between 'the security of a restricted world' and 'its unrelenting imprisonment', but overstates the Romantic overtones implied in this perception. Ann Banfield has an underpowered but suggestive piece in which she presents Jane Austen as amalgamating the Richardsonian novel of consciousness with the Gothic novel of place to produce 'the novel of consciousness of class and society'. By far the best essay in the book is Marilyn Butler's exact and decisive study of the importance for the meaning of her novels of Jane Austen's sense of the volume. An unconvincing study by Jan S. Fergus attempts to define the 'fluid and pervasive sexuality' which she finds to be an essential element in the social world of Jane Austen's novels. For Christopher Kent, these novels are not 'real solemn history' but 'the very evidence of social history'. David Monaghan has a neat, short piece on Jane Austen's view of women, which he describes as being socially conservative but egalitarian from the standpoint of innate ability. In 'Jane Austen and the Problem of Leisure' Jane Nardin sensibly points out that in the early novels there is no 'work ethic' but that later there is a sense that 'personal definition is most easily found through a life of sustained effort in a socially valuable enterprise'. Leroy W. Smith presents *Mansfield Park* as a critique of a patriarchal society. In a wide-ranging essay, Patricia Meyer Spacks discusses Jane Austen's interest in young people and her use of 'generational' clashes to dramatise moral issues. Tony Tanner's persuasive piece studies some of the same problems but in terms of the heroines' attempts to learn and then maintain a personal discourse which is both flexible and firm.

Susan Morgan's *In the Meantime*<sup>38</sup> is rich and subtly argued and makes a genuine contribution to Jane Austen studies. It offers penetrating accounts of the novels, and gives a more thoughtful account of the role of perception in Jane Austen's fiction than any currently available. An elegant introductory chapter sets the theme: that in Jane Austen 'what happens to people is larger than the patterns in which events are arranged' and that this largeness, 'for all it means that truth remains various and perception difficult, is cause for joy'. The works are divided into 'novels of crisis' (*Emma*, *Northanger Abbey*, *Pride and Prejudice*) and 'novels of passage'. Morgan sees *Emma* as an exploration of 'a morality grounded on a sympathetic and imaginative perception of the selves of others, an awareness of the limits of such perception, and a claim for the value rather than just the right of facts to dominate fictions'. The chapter on *Northanger Abbey* has acute comments on Henry Tilney, seen as evidence that people in books 'may have something of the complexity and elusiveness that shapes them in reality'. *Pride and Prejudice* is seen as a major study of the relationship between intelligence and freedom, and a novel in which we find Elizabeth Bennet moving from 'clarity without involvement' towards an 'engaged vision' more in keeping with the mixed and relative nature of experience. The chapter on *Sense and Sensibility* has good things to say, but is less convincing; it sets off Marianne's 'fictions of innate and immediate certainty' against the more flexible approach of Elinor which allows for the incompleteness of our knowledge of other people. There is a brilliant account

38. *In the Meantime*, by Susan Morgan. UChic. pp. 210. £9.90.

of Mary Crawford in *Mansfield Park*, and the novel's central concern is seen as the quiet openness to experience, and the hopefulness, expressed through Fanny. The main focus of *Persuasion* is thought to be on 'how the very process of understanding can itself shape character', and in Morgan's view it is in Anne Elliot that 'the separation of self and world which is the continuing problem of all Austen's characters is most successfully overcome'. *In the Meantime* is, in conclusion, a work of high quality which offers both excellent individual comments and a convincing, unstrained basic thesis.

In a naive and misguided work<sup>39</sup> Bernard J. Paris attempts to interpret the major figures in Jane Austen's novels as fictional creations but also as 'real people' whom it is appropriate to understand by means of the categories and systems of Horneyan psychology. In terms of methodology this enterprise is vulnerable from the start, and in practice Paris has little that is new or illuminating to say about the books, and less about Jane Austen herself, whose 'authorial personality' is the subject of his final chapter. A long chapter reduces *Mansfield Park* crudely to 'the story of a girl whose selfhood and spontaneity have been crushed by a pathogenic environment and who develops, in response, a set of socially sanctioned but personally crippling defensive strategies'. *Emma* is seen as the tale of a heroine who is both 'narcissistic' and 'perfectionist', and whose marriage to Knightley signifies 'not so much an entrance into maturity as a regression to childish dependency'. The chapter on *Pride and Prejudice* announces the novel as 'a fantasy of expansive triumph' but limits its remarks to the platitudinous. There are some sensible comments on *Persuasion*, in which Anne is described in Horneyan terms as 'a mixture of detachment, compliance and perfectionism'. In his conclusion, Paris adverts briefly to *Northanger Abbey* and *Sense and Sensibility* and tendentiously presents Jane Austen's personality as manifesting 'all of the Horneyan trends' and as resting upon a code which contains 'a mixture of perfectionistic, detached, and self-effacing values'.

In *NCF* Philip Drew argues that Jane Austen draws more from Bishop Butler than from Shaftesbury and that she demonstrates in her fiction 'the existence of a world in which benevolence and private virtue, though distinct, were not incompatible'. Ian Gregor (*L&H*, 1977) takes a gloomy view of much Jane Austen criticism and points to the need for 'fresh directions' if the novels are to continue to attract the commentators they deserve. In *SN* Phillipa Hardman considers that Henry Mackenzie's periodical works, especially in their sketching of character and use of conversation, may well have influenced Jane Austen when she came to write her novels. Jocelyn Harris has a thorough and well judged piece in *BRH*. Here he shows how, mainly in the handling of the marriage plot, remembrances of *Sir Charles Grandison* clearly influenced Jane Austen's presentation of story and characters in *Mansfield Park*. He also points out that both novels share similar religious concerns and the same interest in education. In conclusion, Harris fairly indicates the more complex nature of Jane Austen's didacticism by comparison with Richardson's.

Nelson C. Smith's book<sup>40</sup> offers a useful compendium of information about Hogg, much of it not easily accessible elsewhere, and discusses several of

39. *Character and Conflict in Jane Austen's Novels*, by Bernard J. Paris. Harvester. pp. 208. £14.95.

40. *James Hogg*, by Nelson C. Smith. Twayne. pp. 188.

Hogg's works not usually noticed by critics. Smith begins with a brief biography of Hogg and then turns to his non-fiction, which he finds generally fragmented and anecdotal, though often achieving 'powerful and immediate effects'. Moving to Hogg's hack-work, Smith regards this much as others have done, though noting the music of Hogg's lyrics and the pronounced moral tone even of ephemeral pieces. The next three chapters form the major part of Smith's study and give discussions of Hogg's most interesting works, including *Three Perils of Woman*, *Three Perils of Man*, *Brownie of Bodsbeck* and *The Confessions of a Justified Sinner* (a full but pedestrian treatment). Smith points out how, in his handling of history, Hogg 'takes the people's point of view' and presents a humanly convincing picture. Hogg's use of the supernatural is praised, and 'the constant tension between belief and unbelief' is seen as the writer's most successful accomplishment.

Ian Campbell has an overheated piece in *SSL* which interprets Robert Wringhim's suicide in *The Confessions of a Justified Sinner* as deliberate 'despair and blasphemy'. By means of an intelligent comparison of Hogg with Herman Melville, and tracing the former's disaffection from society to his own anomalous position within it, Andrew Hook (*ScLJ*, 1977) comes to argue that in the *Confessions* 'it is not only Calvinist extremism but also the complacencies of the Scottish Enlightenment that are the objects of Hogg's satire'. Douglas S. Mack has a suggestive brief drawing together of the *Confessions* and *Pilgrim's Progress* in *ScLJ* (1975) in which he presents Wringhim as 'the Devil's Pilgrim, not God's', and his progress as leading to the gates of Hell instead of the gates of Heaven.

Christopher C. Whatley has edited a bicentennial collection of essays on Galt<sup>41</sup>. These are of very uneven quality, and in general are more useful for the background information they give than for their often exaggerated critical comments. The introduction, by the editor, offers a brief survey of Galt's life and writings. Ian A. Gordon then has a fuller, well-detailed study of Galt's career as a whole. Paying particular attention to Galt's relationship with 'philosophic history', Anand C. Chitnis discusses the intellectual context of his works. Whatley looks at *Annals of the Parish* from a historian's point of view and finds its stance and selection of material atypical and partial, though he still sees in Galt 'one of Scotland's finest social commentators'. In a thoughtful essay on the same novel, Kenneth G. Simpson studies the irony which informs Rev Balwhidder's self-revelation and claims it to be 'of a very high order'. Ian Campbell finds notions of change and the disturbance of certainties to be central to *The Ayrshire Legatees*. *Ringan Gilhaize*, seen as a 'symphonic' work exploring the Calvinist character and its effects on Scotland, is the subject of a good piece by John Macqueen. The same novel is analysed at length by Patricia J. Wilson, who praises the technical adroitness with which Galt presents its 'changing social situation'. John T. Ward looks briefly and appreciatively at *The Member*, and discusses it convincingly as 'an amusing commentary on the traditional practices of the old Parliamentary system'. The most impressive essay in the collection is by Keith M. Costain. He offers a long consideration of *The Entail* as 'Romantic tragicomedy' in which comic and tragic elements are combined under the aegis of a benevolent Providence, but thinks that Galt is at

41. *John Galt 1779-1979*, ed. by Christopher C. Whatley. RH, 1979. pp. 212. £6.25.



fault in transforming the latter part of the novel into jarring social comedy. J. Derrick McClure details the use of Scots and English, and in particular their role in characterisation, in *Annals of the Parish* and *The Provost*. There is a short bibliography which brings up to date the listings contained in Gordon's book of 1972, *John Galt: the life of a writer*.

In *ScLJ* (1976) Ian A. Gordon introduces and prints fragmentary material entitled 'The Publisher' which he has unearthed from Galt's papers and praises its irony and 'subtle implications'. George V. Griffith (*SSF*) describes Galt's fictional writing of 1820–3 as a discursive series of short stories rather than a novel, since it lacks the novel's basic ingredient of plot. Alan MacGillivray's practical piece in *ScLJ* laments that Galt is so much less taught in schools than Scott, gives lists of passages useful for the classroom, and shows how Galt could (beyond his merits as a novelist) become the centre of a Scottish studies course. Giving an especially good study of *Ringan Gilhaize*, Charles Swann (*L&H*, 1976) points out that Scott is not the only begetter of the historical novel, since Galt too 'uses private lives to parallel public events and to show how those events gradually transform a society'.

Robert Davis's short study of Gerald Griffin<sup>42</sup> gives a good deal of information about his life and traces his artistic career from the early tales, through the success of his novel *The Collegians*, to his final religious moralisations. Davis indicates the importance of Griffin's concern for social conditions in Ireland and his commitment to Roman Catholicism, and summarises his works as 'alive in the tradition of imparting Christian principles for the education of the young in Ireland'.

Peter Faulkner's neat, thoughtful book<sup>43</sup> is the first full-length account of the under-rated late eighteenth-century novelist Robert Bage, and is full of interesting and newly researched material. It is likely to prove invaluable as a source-book and also gives a convincing estimate of Bage's qualities and worth as a writer. Faulkner begins by discussing Bage's career as a businessman and author and his vivid intellectual life at Elford and later at Tamworth, and comments on the radical and humanitarian nature of his mind. He then has excellent studies of each of the works, and emphasises Bage's success in giving life to the novel of ideas by his 'assured, lively, and often amusing tone' and sharp wit. In conclusion, Faulkner reviews opinions of Bage up to the present day, briefly describes the mode of Bage's novels, and sees them as achieving 'a mature balance between the comic and the didactic modes'.

In *PMLA* Mary Poovey has a superb essay on *Frankenstein*. She notes how Mary Shelley was exposed to opposing female models, one rebellious and independent, the other conventional and reticent, and thus developed uneasy feelings about self-assertion. In *Frankenstein*, Mary Shelley sees the artist as the victim of destiny, and so sanctions the self-expression she claims to regret, at the same time elevating 'the dilemma of the female artist to the status of myth'. For John Reed, in a lucid, intelligent piece in *BRH*, the true theme of *Frankenstein* is 'enslavement' and the real dilemma of the novel that its central figure can imagine 'a fate other than the one he lives' but cannot control it.

42. *Gerald Griffin*, by Robert Davis. Twayne. pp. 151.

43. *Robert Bage*, by Peter Faulkner. Twayne, 1979. pp. 184.

### 3. Prose

Alan W. Bellringer's and C.B. Jones's *The Romantic Age in Prose*<sup>44</sup> is a welcome addition to the small number of inexpensive and useful anthologies of non-fictional prose. Confining their selection to the 'prose of ideas', the editors provide extracts – sometimes very brief – from twenty-four authors 'of the period from the late 1780s to the early 1830s'. Wollstonecraft, Burke, Coleridge, Paine, Hazlitt and Cobbett are included, as are minor figures such as Peacock, Price and Jeffrey. Passages from Coleridge, the one major prose writer of the period, are gathered in a single section; extracts from the other authors represented are grouped in sections 'around three themes which most occupied writers' minds during the Romantic period': Freedom, Imagination and Reform. In their helpful introductory essay, the editors situate the writers in their literary, cultural and historical contexts.

John R. Nabholz's thoughtful 'Romantic Prose and Classical Rhetoric' (WC) complements Bellringer's and Jones's anthology. Like them, he centres his attention on the large amount of 'argumentative' prose, which has been neglected in favour of 'the familiar essay' and 'modes of impassioned prose'. Proposing a three-fold division of such prose into the 'deliberative, forensic and epideictic', categories derived from classical rhetoric as expounded by Aristotle and elaborated by Cicero and Quintilian, he makes a strong case for his claim that a framework of classical rhetoric illuminates much Romantic prose.

In the only substantial piece of Wollstonecraft scholarship, 'Unfinished Business: Wollstonecraft's *Maria*' (WC), a close and detailed study of the structural and thematic organising principles of her last work, Mitzi Myers argues that in *Maria* Wollstonecraft moves towards 'reconciliation of the tension between a rational, radical philosophy and a passionate personal need that characterises her life and achievement'.

It is difficult to understand the logic which sanctioned the publication of the new edition, the seventh since 1900, of William Cobbett's *Advice to Young Men and (incidentally) to Young Women*<sup>45</sup>. Printed on poor paper, it lacks a bibliography, annotation or notes of any kind, or even a serious introduction. In a short preface, George Spater rehearses the outline of Cobbett's career, sprinkling his account with the words such as 'quaint', 'quirky', and 'eccentric', and showing no understanding of the work he introduces. The whole project is a wasted opportunity, since the *Advice* is an interesting work and offers the chance to explore, among other matters, the social stance of 'late' Cobbett, and his exploitation of the epistolary form.

The *Routledge Critics Series* has been distinguished by reliable scholarship and able editing, and Roy Park continues the tradition in *Lamb as Critic*<sup>46</sup>, the first anthology of his critical writings to appear for more than fifty years. Drawing not only on Lamb's essays, but also on his letters, reviews, articles, and reported conversations, Dr Park organises his diverse materials –

44. *The Romantic Age in Prose: An Anthology*, ed. by Alan W. Bellringer and C.B. Jones. Costerus NS XXIX. Rodopi. pp. 159. 30 guilders.

45. William Cobbett, 'Advice to Young Men and (incidentally) to Young Women in the Middle and Higher Ranks of Life', with a preface by George Spater. OUP. pp. xvi + 335. £5.50.

46. *Lamb as Critic*, ed. by Roy Park. Routledge Critics Series. RKP. pp. 367. £9.75.

including the hitherto unpublished review of Hazlitt's *Table-Talk* – into six sections: Acting and Actors; Shakespeare; English Drama; Poetry; Prose; Painting. Headnotes introduce the sections, annotation clarifies obscurities, and a bibliography indicates useful criticism. The substantial introduction is a closely argued attempt to rebut the charges that Lamb's criticism is 'exclusive' or of limited intellectual or critical sympathies, and that it lacks an adequate theoretical basis. Emphasising the similarities between Lamb's critical preoccupations and those of Coleridge and Hazlitt, the editor makes substantial claims for the complex and coherent nature of Lamb's criticism: he establishes, for instance, that Lamb's conclusions on the acting of *King Lear* are 'dependent on his view of the nature of the imagination and its relation to the senses, the relationship between poetry and painting, and his view of the moral nature of man and the function of art'. Dr Park's introduction is the most persuasive defence of Lamb's criticism in recent years.

Joseph E. Riehl's *Charles Lamb's Children's Literature*<sup>47</sup> is more ambitious than its title may suggest. In addition to surveying Lamb's writing for children, and its relationship to contemporary children's literature, Professor Riehl makes a serious attempt to relate it to the rest of his work. He is especially illuminating on the ways in which Lamb's characteristic responses to his audience are inscribed in his writing for children. Other topics in his modest but useful monograph include Lamb's status as an 'independent thinker' on children, and his attempt to 'integrate the ornate style of the Renaissance and modern nineteenth-century English' in his children's books. Only two other Lamb items merit inclusion. In 'The Musician and the Nightingale: Charles Lamb and the Elizabethan Drama' (*ChLB*), Angus Easson argues that although *Specimens of English Dramatic Poets* does not contain sustained critiques of the authors represented, the 'compilation of an anthology is itself an act of criticism and a reflection of the compiler'. Frank Ledwith's 'The East India Company' (*ChLB*) is an informative and pleasant account of the company for which Lamb worked for thirty-three years.

V.A. De Luca's *Thomas De Quincey: The Prose of Vision*<sup>48</sup>, one of the few recent critical books entirely devoted to De Quincey, seeks to document his artistry and trace his imaginative development through 'commentary on particular works chronologically arranged and through pursuit of thematic continuities'. Approaching the works 'as if they were in fact poems', Professor De Luca centres his attention on the 'clusters of symbolic imagery' which structure De Quincey's works. The range of the survey is impressive, and encompasses, in separate chapters, the first version of the *Confessions*, the prose of 1823–38, including the neglected Gothic Tales, *Suspira*, *The English Mail Coach*, and the last works of the 1850s. Professor De Luca, who acknowledges his debt to Abrams and to the early Bloom, offers the literary career of De Quincey as an 'epic of the inner self in all its desolations and sublimities'. The result is a consistent De Quincey, one with whom the 'New Critics' would be happy, but a much less interesting and contradictory De Quincey than recent criticism,

47. *Charles Lamb's Children's Literature*, by Joseph E. Riehl. SSELRR 94. USalz. pp. ix + 213. pb.

48. *Thomas De Quincey: The Prose of Vision*, by V.A. De Luca. TorontoU. pp. xiii + 167. \$15.



which has persuasively stressed his engagement with dominant social and political attitudes, has established.

Joel D. Black's 'Levana: Levitation in Jean Paul and Thomas de Quincey' (*CL*) is a learned and illuminating account of the importance of the goddess Levana to these two writers, which shows how she offers a 'key to certain features of the literature of education during the Romantic period'. Explaining the unexpected emergence of this goddess in terms of the cultural background of the late eighteenth and early nineteenth centuries, Professor Black shows how Levana is for De Quincey both 'a compassionate mediator and educator' and a figure with 'hidden demonic associations'. De Quincey's dualistic imagination is also the subject of 'The Demon Past: De Quincey and the Autobiographer's Dilemma' (*SEL*) by Roger Porter, who argues that he evolves a 'form that can reproduce the struggles of his life', and that in the act of 'interpreting the nexus of relations in his experience, he achieves his distinctness and a partial transcendence over his earlier miseries'. Paul Mallinson's 'De Quincey's Ann in Judea' (*N&Q*) usefully sets out 'the questionable tradition upon which he drew for this incident', and argues that he shaped it and his image of Ann to 'suggest a pattern of atonement through painful self-sacrifice, which he wished to find in his own life'.

It is a very lean year for Hazlitt studies. In 'The Dating of a Hazlitt essay: Bibliography and Biography, (*EA*)', Stanley Jones, with characteristic patience and care, offers evidence to suggest that 'On Reading New Books', which has been dated as 1825, must have been written after August 1826. His evidence includes reference to and clarification of some obscure moments in Hazlitt's life during the period 1824-5. Stanley Jones is also the author of a review of *The Letters of William Hazlitt* (*Lib*), which offers a very useful list of its errors and omissions. An informative letter of 1822 by Hazlitt's sister is the subject of James H. Houck's 'Hazlitt's Divorce: A Family Letter' (*ELN*). The letter seems to confirm the view of some of Hazlitt's friends that 'his infatuation with his landlord's daughter unbalanced his mental faculties'. It also shows how completely isolated Hazlitt was during his period of emotional turmoil.

In 'Peter's letters to His kinsfolk and the Epistolary Genre' (*WC*), John Kestner locates the work in the development of Lockhart's own writing, claiming that its unusual combination of genres – 'reportage, biography, and epistolary fiction simultaneously' – provides the 'transitional key to the later from the earlier Lockhart'. It is heartening to find a demonstration of how structuralist formulations – Todorov's *l'émetteur* and *le récepteur* – can illuminate a non-fictional text.

Peter F. Morgan's 'Lockhart Literary Personality' (*ScLJ*), which has escaped bibliographies, sketches the literary personality of Lockhart through a survey of his printed works and the commentaries on him.

## CHAPTER XV

# The Nineteenth Century: Victorian Period

LAUREL BRAKE and OWEN KNOWLES

This chapter is arranged as follows: 1. Verse, by Laurel Brake; 2. The Novel, by Owen Knowles; 3. Prose, by Laurel Brake; 4. Drama, by Owen Knowles. A very comprehensive Victorian Studies Bibliography appears in *VS*, annotated guides in *VP* and *SEL*, and specialist lists in *VPN*, *ELT*, *BIS* and *NCTR*.

### 1. Verse

*English Verse 1830-1890*<sup>1</sup> contains annotated selections from eighteen Victorian poets: beside Tennyson, the Brownings, Arnold, Hopkins, and Hardy appear William Barnes, John Clare, Edward FitzGerald, Emily Brontë, Clough, Patmore, Dante Gabriel (but not Christina) Rossetti, Meredith, Morris, James Thomson, Swinburne, and Francis Thompson. It provides well for those who require an overview of the period's verse in a single volume; long poems, such as *In Memoriam*, *The Rubaiyat*, *The Bothie of Toper-na-Fuosich*, and *Aurora Leigh*, of which the period boasts so many, appear in extracts. Sensibly, the most important poets in the editor's view get the lions' share of space, with the shorter selections providing context for the longer. Each author is prefaced by a full headnote which includes information on the life, works, text, and criticism, and each poem by commentary on dates written and published, and where appropriate, on sources. Although the editorial procedures of this new volume and series have their origins in the formidable Longman Annotated English Poet editions, these seem primarily suitable for schools and non-specialists because of the incidence of extracts, however long. Having said that, the generous and judicious span of poets and poems, and the amount, kind, quality, and clarity of information in the headnotes and annotations are laudable.

In 'The "Intimations" Ode and Victorian Romanticism' (*VP*) Lawrence Kramer's interesting subject is the Victorian dialectic of compensation, a dialectic defined against the pattern established by Wordsworth. But Victorian poets possess a deep scepticism concerning the power of regenerating the self through the self, and about external sources of rebirth, too. Poems by Tennyson (*In Memoriam*), Arnold ('The Scholar-Gipsy', 'Thyrsis', and 'The Freshness of the Early World') and Browning ('Prologue' to *Asolando*) figure in Kramer's piece.

In 'The Optical Metaphor: Victorian Poetics and the Theory of Knowledge'

1. *English Verse 1830-1890*, ed. by Bernard Richards, Longman Annotated Anthologies of English Verse. Longman. pp. xxviii + 543. pb £8.50.

(VS), David Shaw describes five manifestations of the two principle Victorian traditions of art's relation to reality – the Aristotelian mimetic theories and the Baconian idealising epistemology – and examines the properties of visual perception which are peculiar to specific optical metaphors used in conjunction with various models. Certain philosophers, poets, and critics figure repeatedly – Kant, Mill, J.H. Ferrier, F.H. Bradley, Pater, Arnold, G.H. Lewes, J.H. Newman, and Browning. In 'London and the Poetry of the 1890s' (*JENS*) William B. Thesing traces three kinds of nineties poetry which all take as their subject 'the people, spirit and material of London'. But most of the poems work out individual salvation and pleasure rather than advocate or enact communal reconstruction and social regeneration.

The second edition of the Longman annotated Arnold has appeared<sup>2</sup>, incorporating extended commentary on the longer poems by K. Allott, editor of the original edition, and on hitherto unpublished material by Miriam Allott, the current editor. Among this new material are some poems, the Preface to *Merope*, the order of the poems in the principal collections printed in Arnold's lifetime, the final order of the poems in 'Switzerland' and 'Faded Leaves', and the provision of English translations for quotations in the commentary in languages other than English; additional variant readings and a new order for some of the poems also distinguish the second edition from the first. Not least among the considerable felicities of this new edition is its publication as a paperback.

In 'Goethe and Arnold's 1853 Preface' (*CL*), Josephine M. Barry defines the nature of Goethe's considerable influence on the poet between 1843 and 1853, and on the 'Preface' which represents 'the culmination of Goethe's influence on Arnold', in particular the Goethean derivation of the two anti-theoretical notions of organic and mechanical form. In 'What Arnold Saw and heard at *La Grande Chartreuse*' (*VP*) Charles T. Dougherty contemplates ll. 39–42 of 'Stanzas from the Grande Chartreuse', those containing Arnold's alleged error or fiction in describing the Host as passed from hand to hand. He concludes with a chronology of what Arnold observed and described in the poem – a Night Vigil: monks chanting the Kyrie, and the passing of the *pax brede* rather than the Host. In agreement with some other scholars that Arnold's *Tristram and Iseult* is the Breton Iseult's poem, Barbara Fass Levey (*VP*) offers new reasons for this interpretation. Part III, the story of Merlin and Vivian, narrated by the Breton Iseult, is an 'extraordinarily astute female fantasy' in which the narrator projects herself imaginatively into the role of her adventurous and dominating rival. Levey establishes the identification of Vivian with the Breton Iseult speaker through examination of one of Arnold's sources, an essay by Villemarqué in the *Revue de Paris*. In *UMSE* Clyde K. Hyder examines sources and uses them to deflate conjecture about 'The Forsaken Merman' and 'The Neckan'.

*The Arnoldian*, if still Arnold-centred, has rethought itself this year, and is re-titled 'A Review of Mid-Victorian Culture'; it now appears only twice a year, but its bulk is greater. Its new range is reflected in the Fall 1980 number which includes three items on Arnold and four review articles on other

2. *The Poems of Matthew Arnold*, ed. by Kenneth Allott, second edition ed. by Miriam Allott. Longman Annotated English Poets. Longman, 1979. pp. xxviii + 723. pb £8.50.



aspects of the period such as the periodicals, women in fiction, and morality and the state. Park Honan launches the number with a letter listing complaints about the public's view of Arnold and exhortations to Arnold scholars to correct them. Rapidly adumbrated in this format are interpretations of Arnold's work – concerning his optimism and his inclusion of popular culture in the notion of culture, for example – which Honan asserts as true, or for which he offers a one-sentence defence. In a note Alan Johnson adds to the catalogue of satirical comparisons between Arnold and the foppish courtier from *I Henry IV*, I, iii, 33-64 with which Arnold was ridiculed in 1867. It occurs in Fitzjames Stephen's reply to 'The Function of Criticism at the Present Time' in the *Saturday Review* in 1864. The Winter number of *The Arnoldian* consists of parodies and satires of Arnold collated and annotated by Gerald J. Savory ('The Charivari: British Style') and Patricia Marks ('The Charivari: American Style').

Miroslava Wein Dow has prepared a variorum edition of *Sonnets from the Portuguese*<sup>3</sup> which takes the 1856 text as the copy text. While welcome, the format of the volume makes it unclear whether its primary function is as a volume of the poems or a variorum edition, in that the type of the poems is so large that each sonnet occupies almost the entire page, and the annotations successive pages, so the reader is forced to turn back all the time to the text. There is a rudimentary bibliography. In *VP* Sandra Donaldson comments on EBB's poems about motherhood written both before and after she had her own child. Poems after that event show a more complex attitude to children than the earlier poems, and an enriched language. 'Caterina to Camoëns', one of EBB's best known poems in the nineteenth century, is shown by George Monteiro (*SBC*) to be her response to Percy Clinton Sidney Smythe, Sixth Viscount Strangford's 1803 collection with biography and notes of Camoëns' *Poems, from the Portuguese*.

Harold Bloom and Adrienne Munich edit an imaginative and provocative collection of critical commentary on Robert Browning<sup>4</sup> which includes original as well as reprinted essays and a long poem by Richard Howard. Harold Bloom introduces the volume and also reprints 'Browning's Good Moments and Ruined Quests', a section from *Poetry and Repression*. Other reprinted pieces include George M. Ridenour's 'Four Modes in the Poetry of Robert Browning', John Killham on 'Browning's "Modernity": *The Ring and the Book* and Relativism', John Hollander's 'Robert Browning: The Music of Music', and Robert Langbaum's 'Browning and the Question of Myth'. Appearing for the first time are essays by Ann Wordsworth, Leslie Brisman, Loy D. Martin, and Adrienne Munich. '“By the Fireside” and Browning's Romantic Origins' is Leslie Brisman's subject. Wordsworth, with the help of Lacan, probes 'Browning's Ancient Gaze' or 'how the gaze, the relation of desire, structures the visual field beyond the organisations of the conscious system'. Browning's types are investigated by Adrienne Munich who concentrates on *Pauline* and *Parleyings* to show that Browning 'by borrowing at will from various traditions of figural representation and by applying the

3. *A Variorum Edition of Elizabeth Barrett Browning's 'Sonnets from the Portuguese'*, ed. by Miroslava Wein Dow. Whitston. pp. xxx + 173. np.

4. *Robert Browning*, ed. by Harold Bloom and Adrienne Munich. Twentieth Century Views. PH. pp. 207. pb. £3.45.

[typological] method of interpretation to his own life, . . . found a way of acknowledging his pagan debt while saving his evangelical soul'. In 'The Inside of Time: An Essay on the Dramatic Monologue' Loy D. Martin confines his discussion to 'the ways in which Browning's language and his poems locate literary discourse within spatial and temporal continuities'.

In *Quest for Eros*<sup>5</sup>, a study of Browning and *Fifine at the Fair*, Samuel B. Southwell sees the poem not as a unit, but as a part integral with a biographical whole that extends beyond it; as an epic crippled by its closeness to Browning's secret life. Southwell attempts to do for *Fifine* what Ralph Rader does for *Maud*, and with some success. Rosalie Mander's *Mrs Browning* (Weidenfeld and Nicolson) has not been available for review.

Most of the articles in the annual volume of *BIS* concern Victorian medievalism and reflect a recent editorial transformation indicated by its new sub-title 'An Annual of Victorian Literary and Cultural History'. Browning figures centrally in two pieces on the theme: noting the poet's comparatively slight interest in medievalism, Beverly Taylor briefly examines his evaluations of nineteenth-century medieval works and then, in this connection, such poems as 'The Pied Piper of Hamelin', 'The Heretic's Tragedy', 'Count Gismond', and 'Rudel to the Lady of Tripoli'. In 'Browning and Pre-Raphaelite Medievalism: Educated versus Innocent Seeing' Browning's response to the question of how far Ruskin's doctrine of unmediated sense perception is an artistic possibility is probed by W. David Shaw; he compares three poems by Browning – 'Childe Roland', 'Count Gismond', and 'Old Pictures in Florence' – with Rossetti's 'The Blessed Damozel', Morris's 'The Chapel in Lyonesse', and Hopkins' 'Duns Scotus' Oxford'. Unlike Rossetti and Morris, Browning celebrates the mind's ability to make while preserving the sense of finding.

Victorian writers and their publishers is the theme of *BIS* (1979). Michael Meredith leads off with 'Browning and the Prince of Publishers', a piece on the poet's relations over thirty years with George Smith who became his publisher in 1867, and eventually a close friend. Meredith draws on much unpublished correspondence and discusses, in detail, Smith's disapproval of cheap editions. Robert Secor in 'Robert Browning and the Hunts of South Kensington', examining the letters and unpublished papers of Margaret and Violet Hunt, offers a new explanation of the poet's break with Edward Chapman, the publisher, in 1867, as well as insights into the poet's daily life and literary circle between 1866 and his death. Also in *BIS*, A.N. Kincaid, in 'The Ring and the Scholars' reveals the conflation by scholars of two rings with some claim to be the original of Browning's poem, and identifies and locates the genuine one, now in Balliol College Library. Philip Kelley and Ronald Hudson provide supplements to their checklist, *The Brownings' Correspondence*, and offer 'Elusive Browningiana: A List of Unlocated Manuscripts'. Adrienne Munich compiles the Robert and Elizabeth Barrett Browning annotated bibliography for 1978, and, with William S. Peterson, for 1977.

In a lively piece in *BSN* Mick Mangan considers our notions of 'character'

5. *Quest for Eros. Browning and 'Fifine'*, by Samuel B. Southwell. Lexington, UKen, pp. 276. £17.

in connection with Robert Langbaum's association of Browning with 'the modern interest in character, with "modern" referring to Browning's empiricist and relativist age'. In the same journal Peter Stewart and Mary Ellis Gibson both examine the nature of the influence of Browning on Pound, but Gibson focuses on the two poets' use of history and their interest in the ordinary, and Stewart on Pound's use of Browning as a mask in which Pound recognises himself only to re-create the self. Park Honan and Daniel Karlin contribute 'Two Looks at "A Likeness"', and Karlin adds a note on the metre of 'Love Among the Ruins'. A transcribed conversation with Christopher Ricks and the two editors of *BSN* is spread over two numbers. Rosalyn M. Dunico provides a short history of the Browning Street Church, in York Street Chapel of the poet's childhood, and Jack Herring describes the history and some of the major additions to the Browning collection at Baylor, initiated and developed by Dr Joseph Armstrong.

In *ELH* David Bergman takes issue with Ralph Rader's stress on the aesthetic importance of depicting a definite and autonomous personality in the dramatic monologue. In 'Browning's Monologues and the Development of the Soul' Bergman seeks to show the limitations of this position which he regards as having resulted in biased evaluation of Browning's poems and the obfuscation of the poet's 'true intentions'. Using the essay on Shelley, Bergman argues that the subjective universalising poet takes precedence for Browning over the objective poet who treats individual character. In order to evaluate Browning's poems properly, it is necessary to assess not fullness of character but the level of spiritual development that the speaker has attained and whether the poem's formal components properly reflect it.

Gerry Brenner (*SBC*) claims a psychological depth for 'Love Among the Ruins' in the poem's focus on a 'gyneocophobic shepherd, a man with a deep fear of women'. Remarks on 'Women and Roses' and 'Childe Roland' are intended to strengthen the suggestion that the lover in 'Love Among the Ruins' is reluctant. In *Expl* Ashby Bland Crowder and Kenneth E. Story detect an insulting *double entendre* in the last line of stanza 2 of 'Soliloquy of the Spanish Cloister' in which Swine's Snout refers not merely to the dandelion but to Brother Lawrence's fat pig's face. In '*Paracelsus* and *Sordello*: Trying the Stuff of Language' (*VP*) Peter Allan Dale examines the development of the theme of the unavailability of truth as seen in Browning's emerging concept of poetic language.

In 'The Context of Browning's Painter Poems' (*PMLA*) David J. DeLaura suggests that the thesis of Alexis F. Rio in *Dans la poésie chrétienne* (1836, 1855) provides 'the indispensable framework' for the painter poems of the 1840s and 1850s. In a characteristically erudite and rich narrative, DeLaura dwells on Ruskin, Anna Jameson, and Kingsley as well as on Browning's 'Fra Lippo Lippi', 'Old Pictures in Florence', and 'Andrea del Sarto'. The same author writes on related topics in 'Some Notes on Browning's Pictures and Painters' in *SBC*.

John Joyce discusses the well-aired subject of 'The Music Poems and Robert Browning's Knowledge of Music' (*SBC*). In conclusion he puts forward some general principles which seem self-evident in interpretation of all elements in a poem, not only the musical ones, but in *TSLL* the same author convincingly reveals 'Music's Principle of Retrograde Motion as a Structuring



Element for Browning's *Men and Women* (1863, 1868)'. Browning's structure of the book 'embodies a mirror pattern (poems 1-6/7-12) of major ideas and minor references'. Jeffrey R. Myers (*SBC*) examines Browning's poems set in the Renaissance for their illumination of the poet's ideas about poetry in general and his own poetical development. He considers the relations of the objective and subjective modes in four poems and relates their dynamics to the essay on Shelley.

A number of articles in *SBC* are comparative. Malcolm Hicks defines the pointed exchange between Anna Thackeray, the initial spur to *Red Cotton Night-Cap Country*, and Browning in the first thousand lines of the poem. In 'Between Two Worlds: Keats's "Hyperion" and Browning's "Saul"' Stephen Gurney examines the two poets' expressions of the problematic role of the poet in an age of crises in value and faith. Joseph Solimine has five notes: one very general and very short on the relationship of Browning's use of milieu to help define character in *The Ring and the Book* to Balzac's earlier usage of this technique; a second on a misuse by William James of a quotation from 'By the Fireside' involving the function of the will in the experience of the numinous state; a third on the contrast between attitudes of Henry James and Browning to a common friend, William Wetmore Story; a fourth on a possible borrowing from Byron to celebrate Keats in 'Popularity', and a fifth on Hardy's allusions to 'Love Among the Ruins' and 'The Lady of Shalott' in *The Mayor of Casterbridge*. Mary G. McBride identifies another allusion by Hardy to *Paracelsus* in Chapter 30 of *Tess*, and Allan C. Dooley finds an echo of Wesley in 'The Bishop Orders His Tomb'. In a note in *VP* Daniel R. Schwartz draws a parallel between *Modern Love* and Browning's series of poems, 'Bad Dreams' in *Asolando*. In an *SBC* note, Hal Blythe and Charlie Sweet reveal that 'interestingly, a close examination of the diction, grammar, and metrics [of the 'Soliloquy of the Spanish Cloister'] reinforces the characters' contrasting personalities'. Is there any rationale which justifies the publication of insights such as this? *SBC* includes a checklist of publications compiled by R.E. Freeman in each number, an annual list of doctoral dissertations in progress, and reviews.

Patricia M. Lewis contends (*Expl*) that the imagery of 'By the Fireside' duplicates nature in flux, the journey down and the transfiguring potential of love. K.I.D. Maslen suggests (*N&Q*) that the main ingredients of 'The Bishop Orders his Tomb' (1845) lie in a review by Macaulay in the *Edinburgh Review* in October, 1840 of Leopold van Ranke's *Ecclesiastical and political history of the Popes of Rome*. In 'The Laughter of Caponsacchi' (*VP*) Judith Wilt identifies 'a purifying Molierian laughter and a more ambiguous but humane, relieving laughter' as the subtext in Caponsacchi's monologue, and in the same journal John Joyce argues for 'Music's Ternary Form as Organizing Principle for Monologues II – XI of *The Ring and the Book*'.

In 'Browning's Apprenticeship in Biography' (*SBC*) Bruce S. Busby tries to gain a more precise and sound estimate of Browning's contribution to the biography of Thomas Wentworth, Earl of Strafford, which he wrote jointly with John Forster. He concludes that Browning's opinion of Strafford and his more poetic temperament dominate the biography. Moreover the collaboration contains evidence of specific mutual influences. In *SBC* Ashby Bland Crowder publishes a letter (1875) from Browning to George Smith concern-

ing *The Inn Album*. The letter reveals a participation in revision by Smith and another at an earlier stage than previously surmised.

Patrick Scott (*ELN*) identifies three literary sources for Clough's 'Farewell My Highland Lassie': Wordsworth's *Memorials of a Tour in Scotland, 1803*, a poem of the Rev John Moultrie (1799-1874), and 'Locksley Hall'. In 'A Voyage of Juxtapositions' (*VP*) Robert Micklus stresses that the key to interpretation of *Amours de Voyage* lies not in accepting Claude's limited point of view but in recognising the dynamic vision of life achieved through a series of juxtapositions in the poem from which Claude fearfully withdraws. Roger W. Peattie (*N&Q*) provides further annotations on a letter from Clough which concerns the meaning of *Toper-na-Fuosich* through comment on yet another letter, here published, from W.M. Rossetti who indicates that an indecent meaning was attached to the name, of which Clough claimed ignorance.

In *ELT* Gary H. Paterson publishes a full and fascinating annotated bibliography of writings about Lord Alfred Douglas.

Two collections of essays on Hardy have made an appearance, *The Poetry of Thomas Hardy*,<sup>6</sup> edited by P. Clements and J. Grindle, and Norman Page's *Thomas Hardy*<sup>7</sup> which treats the writer through his background. The essays in both volumes are new ones, not reprints. Clements' and Grindle's volume is varied and interesting. Three essays deal with technique ('Hardy's Harshness' by Isobel Grundy, ' "As Rhyme Meets Rhyme" ' by Ronald Marken, and ' "Emotion Put into Measure" ' by S.C. Neuman). Three relate Hardy's poetry to other works ('The Mellstock Quire and Tess in Hardy's Poetry' by Rosemary L. Eakins, 'Thoughts from Sophocles: Hardy in the '90s' by Jeremy V. Steele, and 'Thomas Hardy and George Meredith' by Cornelia Cook). These are followed by pieces on *The Dynasts* ('Hardy's Inconsistent Spirits and the Philosophic Form of *The Dynasts*', by G. Glen Wickens), and on the incidence of claustrophobic imagery of time ('Hardy and the Cell of Time', by Patricia Ingham). Patricia Clements writes on ' "Unlawful Beauty": Order and Things in Hardy's Poems' in which she treats Hardy's exploration of the relation of the mind to the world it inhabits. Pilgrimage as a theme is the focus of 'Travelling Man' by Simon Gatrell. In the concluding piece, 'Read by Moonlight', Jon Stallworthy sees the later poetry as reflecting the shift in Hardy's interest from the multiple selves outside to the single artistic self who with the moon looks on experience with necessary but regretted detachment.

Norman Page's volume is part of a series with a prescribed format, and the essays address themselves to a more predictable series of subjects – class, regionalism, Darwin, the Hardy tradition in modern poetry. But Page has assembled a battery of formidable scholars, and this, together with the useful bibliographical essays one has come to associate with this series, make the volume worth reading and having. It includes Merryn and Raymond Williams

6. *The Poetry of Thomas Hardy* ed. by Patricia Clements and Juliet Grindle. Vision. pp. ix + 194. £10.95.

7. *Thomas Hardy*, ed. by Norman Page. The Writer and his Background. B&H. pp. 275. £12.50.

on Hardy's use of the language of class; Philip Collins on 'Hardy and Education'; George Wing on 'Hardy and Regionalism'; Lennart A. Björk on 'Hardy's Reading'; Roger Robinson on 'Hardy and Darwin'; the editor on 'Hardy and the English Language'; Samuel Hynes on 'The Hardy Tradition in Modern English Poetry'; James Gibson on 'Hardy and His Readers' (this a welcome survey of a subject which merits more sustained treatment); and Richard H. Taylor's 'Readers' Guide' and 'A Select Bibliography'.

William Buckler publishes three pieces on Hardy this year, of which one in *PSt* is outstanding: 'Thomas Hardy's Sense of Self: The Poet Behind the Autobiographer in *The Life of Thomas Hardy*' begins with Hardy's view of himself as an illusionist and art as an illusion, before going on to regard Hardy's disguised authorship of *The Life* as an aesthetic act. In his *Prelude*, Hardy creates an illusive self by analogy with other of his stories of men of character; he gives the reader a textual Thomas Hardy who is above all a poet, an illusion that *The Life* undertakes to validate. Buckler suggests that the structure of *The Life* reflects this: it is 'chiefly a collection of "poems", an anthology of fables . . . and of perceptions . . . that were the natural bases for the kinds of poems that appear in the Hardy canon'. In this very interesting piece, Buckler treats Hardy's 'leap out of novel-writing and into poetry'. In *VN* Buckler gropes his way to '“The Thing Signified” in *The Dynasts*' and urges 'that anyone who does not know *The Dynasts* simply does not know Hardy': it presents 'a frightful vision set against an irrefragable faith'. Buckler's 'Thomas Hardy's "chronicle-piece" in "play-shape"' (*VP*) is subtitled 'An Essay in Literary Conceptualizations'. It also concerns *The Dynasts* and is a version of an essay in his book, *The Victorian Imagination*, noticed later in this chapter. In *DR* (1979/80) Mary Ford treats 'Wessex Heights', a poem of 1896, as part of Hardy's poetry of isolation. Samuel Hynes' 'The Hardy Tradition in Modern English Poetry' (*SR*) begins with a discussion of the context and definition of Eliot's notion of tradition, but eventually extrapolates a definition of the Hardy tradition through focus on 'She Hears the Storm', 'A January Night', and 'Exeunt Omnes'. In the later parts of this interesting piece, Hynes examines how I.A. Richards subsumed Hardy's poetry to modernism; he also argues that the modern consciousness (and Hardy's) was scientific rather than magical, and after recapitulating his definition of the Hardy tradition, traces its descendants who include C. Day Lewis, Geoffrey Grigson, R.S. Thomas, and Philip Larkin. This essay also appears in Norman Page's *Writer and his Background* volume reviewed above.

Hardy's flirtation with the void is the basis for Robert McCarthy's claim in 'Hardy and "The Lonely Burden of Consciousness"' (*ELT*) that Hardy's poetry exhibits 'an undeniable modernity' as well as 'old-fashioned "Victorian" superficialities'. Is it not yet a truth universally acknowledged that a past period's literature has a right to consideration from a perspective other than exclusively modern? In *VP* the same author argues that 'The Sign Seeker' should in future be included in a definitive 'Selected Poems' of the poet, not only because of its intrinsic merit, but also because of its expression of Hardy's transitional position between Romanticism and the modern.

The annual number of *Thomas Hardy Society Review* contains thirteen short pieces and a section of review paragraphs. Kenneth Carter reports on



'Thomas Hardy in Dorset County Library' and Arthur Brewin on two visits in 1932 to Max Gate. Norman Page offers 'Marie Bashkirseff: A model for Sue Bridehead?' and Mamoru Osawa an account of the history of Hardy studies in Japan. Arlene M. Jackson has a note of biographical interest, 'Thomas Hardy, Mrs Bugler, and the *Tess* Woodcuts', and extracts from three letters written by Gertrude Bugler, an actress in the Hardy Players in the 1920s, clarify which house Hardy lived in at Sturminster Newton. Two articles on the poetry appear: Richard Widdnam's on 'The Dance Poems' and Lawrence Jones's on 'Leslie Stephen and "Nature's Questioning"'. Werner Bies has a note revealing Hardy's choice of the Brownings' *Letters* and *The Wind Among the Reeds* as his favourite books of 1899. *Far From the Madding Crowd* occupies O.E. Mallden and Geoffrey Thompson, the former writing on Boldwood, the latter on sources of that novel and particularly Oak, in Toller Whelme, Dorset. Another source, on the name Stoke-Urberville, is revealed by C.J.P. Beatty.

Gerald Roberts has selected from Hopkins' correspondence, diaries, journal, sermons, and notes for his annotated edition of the *Selected Prose*<sup>8</sup>. It is good to have these selections from the five-volume edition at a price which students and other readers can afford, but at the same time, the low quality of the paper for both editions is noted with regret. Leo M. van Noppen's monograph on the reception of Hopkins in the Low Countries from 1908 to 1979<sup>9</sup> consists of a checklist of articles, theses, and books published in the Lowlands in Dutch, Flemish, or English, of articles and books by Dutch or Flemish authors published in a foreign language and/or in a foreign periodical, and of translations. In the second part of this monograph van Noppen provides summaries and excerpts in English of articles and books in Dutch which deal wholly or in part with Hopkins. Gallet's 'Hopkins en France' is a bibliographical essay which charts interest in Hopkins from the beginning of our century to the present.

Michael E. Allsopp contests Elisabeth Schneiders' widely accepted reading in *PMLA* (1966) that a miracle takes place in Stanza 28 of 'The Wreck of the Deutschland' by showing such a supposition renders Stanza 29 meaningless. ' "The Wreck of the Deutschland" and "Lycidas": ubique naufragium est' is John J. Glavin's subject in *TSLI*. Hopkins' poem is seen as an emulation and a rewrite of Milton's: 'Hopkins, usurping "Lycidas" and imposing upon it the feature of his own credo, exhibits in "The Wreck" a stance and strength as willful as it is brilliantly successful'. Edward Proffitt has notes on Stanzas 5 and 6 of 'The Wreck' in *HQ*. In 'Hopkins' Greek Fire' (*VP*) William D. Foltz shows that many critics have undervalued the element of two pre-Socratics, Heraclitus and Parmenides, in 'That Nature is a Heraclitean Fire'. Hopkins faults Heraclitus's worldfire of flux, praises Parmenides's stability and 'mounts a Christian ontology into a Greek frame'.

8. *Gerard Manley Hopkins. Selected Prose*, ed. by Gerald Roberts. Oxford Standard Authors: OUP. pp. x + 223. hb £6.50, pb £2.95.

9. *The Critical Reception of Gerard Manley Hopkins in the Netherlands and Flanders, 1908-1979*, by Leo M. van Noppen and *Hopkins en France*, by R. Gallet, IHAMS No. 1. Waterloo, Ontario: IHA. pp. 68. \$4.

In *HQ* D.C. Haggon, closely examining the phrase 'immortal diamond' from the last line of 'That Nature is a Heraclitean Fire', finds that it reflects the poet's interest in contemporary science, and Thomas A. Zaniello analyses the scientific accuracy of the 'Loss of the Eurydice' with the aid of two contemporary documents which he reprints and a select bibliography of other letters and reports appearing in 1878. In the same journal fresh tack is taken by Margaret C. Patterson who writes on Hopkins the punster and wit. Peter Milward briefly celebrates the centenary of 'Spring and Fall', and Michael E. Allsopp offers a more substantial centenary study of '“Felix Randal” and the Creative Spirit'. Hopkins' sonnets are treated by several other critics in *HQ*. Marcella M. Holloway discovers some complex levels of structuring in her approach to the sonnets through the game-motif; 'Chatter with a Just Lord: Hopkins' Final Sonnets of Quiescent Terror' by Jeffrey B. Loomis is a close and intelligent consideration of 'Thou art indeed just, Lord' and 'The shepherd's brow'. Kunio Shimane traces the development of the former of these sonnets through minute study of its manuscripts, and tries to show how the poet's 'language and thought were manipulated to fit in with the sonnet form of which he had precise knowledge and a definite theory'. After dismissing in some detail the bulk of previous criticism of 'Where Art Thou Friend, Whom I Shall Never See' as conjecture and misreading, Ruby Bremer offers her own careful analysis. The same author has a similarly combative piece on 'Hopkins and Butterfield' whose relationship Alison G. Sulloway 'entirely misrepresents' through her 'wholly untenable interpretation' of 'To Oxford'. These allegations the author supports by evidence from Hopkins' journals and letters: Hopkins admired rather than despised Butterfield's buildings.

Leonard Cochran's 'Instress and Place in the Poetics of Gerard Manley Hopkins' occupies nearly a whole number of *HQ*; he begins by defining four key words in Hopkins' critical vocabulary and goes on to review the many interpretations of 'instress' by critics of Hopkins. However interesting this article is, it treats criticism of Hopkins only up to 1972. Lastly, in an interpretation of 'On the Portrait of Two Beautiful Young People: A Brother and Sister' Penelope Tzougros delineates a tension between virtue and the uniqueness of self which is characteristic of Hopkins' thought.

With 'The Windhover' for illustration, R. Gallet argues in *EA* for a dramatic reading of Hopkins' poetry. In *Lang&S* Jerome C. Weeks examines musical notations for 'Spring' and 'In the Valley of the Elwy' which Hopkins provided in the margins to aid his sister set the sonnets to music. Michael Sprinker (*JHI*) chooses Hopkins as an illustrative figure to probe the importance of the origin of language in the second half of the nineteenth century. Moreover, Sprinker uses Hopkins' theories of language in the journals and letters to clarify our understanding of the poetry, and notes concomitant theories of Frederic Farrar, Renan, and Max Müller whose ding-dong theory of origin comes closest to Hopkins' own notions. Hopkins is not then a poet of immanence and his theory of language is not incarnation. For Hopkins the structures of language are intrinsic, and these govern the relations among the elements in the poems.

*The Housman Society Journal* (1979) devotes space to Housman's family as well as to the poet. J.L. Bradbury in 'Poetry and Place in A.E. Housman' argues that the sense of place in the poems is sure and intense, and he

considers what sixteen poems divulge of Housman's knowledge of Shropshire. R.P. Graves, the editor of *HSJ* and the author of the recent biography, briefly indicates the origins of his interest in Housman and the course of his investigations for the book. J. Hunt restores a translation of Horace, long thought to be that of his father, to the Housman canon. Robert T. Levine re-interprets the last line of 'To an Athlete Dying Young', and J.T.R. Graves recounts an incident in 1924 when Housman exposed in *The Times* a scholarly fraud concerning some 'lost books' of Livy.

Laurence Housman's debates with the British censor over his plays between 1902 and 1937 are reviewed by Katherine L. Mix, and another letter from G. Herbert Housman in Burma in 1892 is published. *HSJ* (1980) prints a Christmas letter from Herbert, and R.P. Graves offers a note on 'Herbert Housman in the 1890s' and on poems by Housman's maternal grandfather; both notes consist of portions of the original typescript excluded from the published version of Graves's biography. William M. Calder III corrects a long-lived misunderstanding about the meaning of a set of satirical iambics by Housman and identifies the originals of 'Nicholas and Karl' to which the lines refer. John Pugh describes the Housmans at Perry Hall, and Richard Vicary comments on 'Illustrating A.E. Housman'. Among the shorter notes in this number are William Calder III's on *A Shropshire Lad*, xix, 28 and a brief checklist of the major translations of Laurence Housman's works in German by Werner Bies.

In 'The Land of Lost Content: Housman's Shropshire' (*Mosaic*) Peter E. Firchow suggests that Housman's notion of the country was wholly a product of his mind, and his pastoralism Wordsworthian rather than Miltonic. Housman's regionalism, simplicity of speech and directness of theme are not truly native or real. Housman was a sentimentalist, despite the cynicism of his verse, and in this he contrasts with Hardy. In *N&Q* Brian Gasser connects Housman's bitter resentment in *More Poems* XL with a spelling error made by the War Office in the announcement of the death of the poet's brother which occasioned the poems.

Noting Kipling's acknowledgement in a letter of 1896 of a debt to Poe, Burton R. Pollin, in *The Kipling Journal*, surveys Kipling's poetry and prose and cites the evidence of influence. In the same journal, Lisa A.F. Lewis writes on '“The Prophet and the Country” – the Nastiest Story?' and 'Technique and Experiment in “Mrs Bathurst”'. In a piece on Kipling's political 'bestiary' in the June number, D.B.D. Asker treats animal fables in stories from the middle period, including 'The Mother Hive' and 'A Walking Delegate'. Asker lays emphasis on Kipling's sense of fun, including ridicule: it is not always 'good-hearted' or 'clean'. Audrey Ashley assesses Kipling's influence on Betjeman, and L.H. Laudon reminisces about his meeting with Kipling in 1923 or 1924. In the September number John Coates writes interestingly on 'Failure and Success of Civilisation in *Puck of Pook's Hill*', contending that Kipling made the best possible use of the universe of historical discourse in which he and his contemporaries moved. Kipling's Latin master, William Crofts, occupies C.D. Gilbert, and C.E. Carrington and Sadie Balkin offer notes on interconnections in *Debits and Credits*. In 'An Approach to Kipling' in the December number Shamsul Islam recounts his first experience as a child reading Kipling and the subsequent development of



his critical posture: 'one need be neither blind admirer of Kipling nor bitter enemy. There *can* be a middle way . . . a dispassionate, more historical, less hysterical reading'. In 'A Fourth Solider' F.E. Stafford reveals inaccuracies regarding regimental life in the earliest soldier-stories which suggest less familiarity with it on Kipling's part than is commonly assumed. In addition, each number contains reviews, informative correspondence and notes, and news of the Kipling Society.

In *William Morris*<sup>10</sup> Frederick Kirchhoff has attempted to make a virtue out of the restrictions of the Twayne format by concentrating on Morris's literary development, and eschewing his politics and his career as a designer and typographer. His style is brisk, clear and readable, and interleaved with the regular plot synopses are equally regular passages of critical commentary which establish a pervasive critical framework. Despite the author's tendency to overstate, his volume is on the whole a well written introduction to Morris's literary work. In 'William Morris's "Land East of the Sun and West of the Moon": The Narrative as Place' (*PRR*) the same author offers an alternative to Blue Calhoun's interpretation (*YW* 55.408) of the narrator's dream. Gregory's dream is not, as Calhoun would have it, 'a negative parallel to the story' but exemplifies part of a narrative which contains 'a practical notion of the literary artifact . . . that includes both its origin in the mind of the poet and its function in the collection of social contexts for which it has significance'. Morris examines the psychological function of his own fantasies more directly here. In this able piece Kirchhoff rejects Calhoun's dualism and regards narrative as the medium through which the interaction of fantasy and objective perception of the world can take place. That the most significant alteration in the Prologue of *The Earthly Paradise* was Morris's re-evaluation of the Wanderers' quest which reflected a major clarification of Morris's aims and identity as a poet is Kirchhoff's view in *VP*. A generic shift from fantasy towards realism, the revised version hovers ambivalently between the two.

In 'Dislocation of Personal Identity in Narratives of William Morris' (*JPRS*) Florence Boos examines the patterns of development in 'A Dream' (an early prose romance) and contrasts it with 'Ogier the Dane' (one of the inset medieval tales in *The Earthly Paradise*) and the frame and narrative structure of *The Earthly Paradise* as a whole. The article is divided into thirteen short topics such as 'Use of multiple narrators' and 'Imagery of Transience'. In the same journal John David Moore mediates 'The Vision of the Feminine in William Morris's *The Waters of the Wondrous Isles*'. Comparing the narrative of Morris's tale with Apuleius' rendering of the tale of Cupid and Psyche in *The Golden Ass*, Moore takes Morris's restructuring of Psyche's quest as evidence of Morris's desire to revivify the myth for his own age. This version of Apuleius' tale contrasts with an earlier attempt by Morris in *The Earthly Paradise*, where Psyche is removed to heaven and deified instead of remaining an active feminine principle in society and nature like Birdalone.

Conrad Festa, writing on 'Renunciation in Christina Rossetti's Poetry' (*JPRS*), treats 'The Convent Threshold' and 'From House to Home' in detail, and concludes: 'The sense of malaise, the evidence of powerful struggle, and

10. *William Morris*, by Frederick Kirchhoff. TEAS 262. Twayne, 1979. pp. 182. £14.50.

the sense of unworthiness in her poetry derive not from the demanding renunciation of the flesh, the world, and the devil, but from her withholding of a response to Christian duty which, *sacramentally*, required active participation in a productive, fruitful life.' '“Goblin Market” and Feminist Literary Criticism’ is Miriam Sagan’s topic in the same journal; she offers her own views of the poem in the context of comments by Germaine Greer, Ellen Moers, Helaine Ross, Bonnie Zimmerman, and Lona Mosk Packer. In a review-essay ‘Christina Rossetti’s poems: A New Edition and a Revaluation’ (VS) Jerome J. McGann welcomes Crump’s establishment of a good text but regrets the dearth of explanatory notes and strict chronological order in the new edition. He goes on to look closely at specific social themes and characteristic symbolic modes, and then at ‘Goblin Market’.

In ‘“Ah, Poor Jenny’s Case”: Rossetti and the Fallen Woman/Flower’ (UTQ) D.M.R. Bentley considers the author’s concern with sexual sin from 1853; he examines pictures – *Hesterna Rosa, Found, Mary Magdalene Leaving the House of Feasting*, and *Mary Magdalene at the Door of Simon the Pharisee* – and poems, including ‘Rose Mary’ and ‘Jenny’, which Bentley discusses in relation to Rossetti’s pictorial treatment of the fallen women theme. To this theme Rossetti consistently brings the ideas of pity, forgiveness, peace, and redemption. In ‘Decoding Rossetti’ (JPRS) Joseph H. Gardner interprets Sonnets II and III, ‘Bridal Love’ and ‘Love’s Testament’, from *The House of Life*; in purveying a religion of sexual love rather than merely idealised love, they better enable the reader to come to terms with the latter two-thirds of the sequence. James Richardson’s ‘Fullness and Dissolution: The Poetic Style of Dante Gabriel Rossetti’ (JPRS) possesses the characteristic merit of his criticism – the poet’s eye and ear.

The little volume of poems and drawings by Elizabeth Siddal<sup>11</sup> is a collector’s item, in that it appears in a limited edition of five hundred copies with ‘Kelmscott Chaucer’ mould-made paper, as well as being the first collected edition of the poems. Based on a fresh reading of manuscripts and printed sources, the text differs significantly from that of William Rossetti’s, and bibliographical notes for the poems and drawings are furnished.

David G. Riede’s *Swinburne. A Study of Romantic Mythmaking*<sup>12</sup> belongs to that class of thematic criticism which tends not to see its object steadily and whole. Riede extracts from Swinburne a canon of works apposite to his theme – *Blake, Poems and Ballads* (both series), *Atalanta in Calydon* and *Erechtheus*, *Tristram of Lyonesse*, and a few of the other late poems. Although Riede quotes approvingly of the rising critical interest in influence and context, his choice of material is not sufficiently inclusive. There is little interest in or tolerance of the political poems except insofar as they are lyrical rather than philosophical, and as they yield a clear statement of ideas which underlie *Erechtheus*. Nor is Swinburne the journalist and pamphleteer in evidence: ‘Notes on Poems and Reviews’ gets scanty attention and the periodical essays and reviews almost none. Only those works which support a view of Swinburne’s romanticism and mythmaking are given prominence.

11. *Poems and Drawings of Elizabeth Siddal*, ed. by Roger C. Lewis and Mark Samuels Lasner. Wombat, 1978. pp. xii + 26, 12 illus. np.

12. *Swinburne. A Study of Romantic Mythmaking*, by David G. Riede. Virginia, 1978. pp. x + 227. \$11.95.

Swinburne is 'the link between the first English romantics, who perceived mythopoeically, and the modern romantics . . . who perceive first the void, the meaningless chaos, and then actively impose mythic meaning upon it'. Reide's failure also to retain detailed consciousness of recent criticism is evident here, and elsewhere. The exclusive claims for Swinburne sound hollow in the silence which allows dismissive rather than detailed acknowledgment of Tennyson, Arnold, and Meredith on mythopoeisis and eros.

Two articles on Swinburne savour and assess some of the strains and materials which Riede is reticent to acknowledge. Elisabeth G. Gitter explores how Swinburne reconciles two conflicting influences in 'Arnold and Rossetti: Two Voices in Swinburne's "The Triumph of Time"' (*JPRS*). The poem dramatises the conflict and eventual resolution between Rossettian dreams of fusion with another and Arnoldian insistence that isolation and separation are inevitable. The Arnoldian voice is modified but the Rossettian voice has been silenced. Terry L. Meyers in 'Swinburne's Conception of Shelley' in the same journal collects and interprets comments on Shelley, as an advocate of political and religious freedom, from Swinburne's poetry, letters, and essays other than those exclusively devoted to Shelley. Meyers finds the Victorian poet suspicious of the 'perfectibilian conclusions of Shelley's political thought', but shows Swinburne as recognising in Shelley a feeling of sensitivity to human suffering which, along with his rich melody, inspired Swinburne's admiration.

The resemblance between Swinburne's private mythology of love and courtly love doctrine is Antony H. Harrison's topic in *VP*. Even initially Swinburne conceived of love in ideal rather than momentary terms. Also in *VP* Susan E. Lorsch argues that style is content, the medium the message, in 'Evening on the Broads'. The centrality of the revenge of Artemis as a goddess of virginity in *Atalanta in Calydon*, although she never appears on stage, is Mark Siegchrist's contention (*SEL*). He seeks to demonstrate the tight integration of plot and theme through a close examination of key elements in the play and the dominant role of Artemis. In *N&Q* F.G. Atkinson publishes three letters from Swinburne to Quiller-Couch dating from 1899/1900, and Terry L. Meyers prints nine letters dating from 1891-1908 and two undated, to various correspondents.

One of the more important publications of the year, *Tennyson. The Unquiet Heart*<sup>13</sup>, is by R.B. Martin who claims that as a modern biographer he can write more candidly than those in the past because he does not have to defend the poetry. Martin's pacing, his handling of sensitive issues – such as Tennyson in relation to his father, to Hallam, to Emily, to his critics, and to other contemporary poets – is both unreductive and forthright. In the preface he exudes confidence about the place of the poetry in the biography, and the whole unsensationally and well written life has as its hallmark a sense of measure and quiet deliberation. The author has been well served by his publishers, and this handsome volume allows generous space for notes, bibliography and index.

13. *Tennyson. The Unquiet Heart*, by R.B. Martin, OUP; F & F. pp. xii + 643. £12.95.



Henry Kozicki's *Tennyson and Clio*<sup>14</sup> is a chronologically ordered discussion of history in the major poems, beginning with 'Clio at Somersby' and ending with 'The Final State: Poems of the Sixties'. Although the structure of the book seems mechanical, the criticism within the chapters is textured, steeped in the poetry, and at the same time offers the unexpected and informed perspective on familiar works. This book tends not to offer line-by-line analysis; it is for the most part ruminative and requires to be read as a whole. The style is not graceful or succinct, and it should be noted that much of the material here has appeared previously in various periodicals.

J.M. Gray offers an orthodox study of the sources, evolution, and structure of *Idylls of the King* in *Thro' the Vision of the Night*<sup>15</sup>. As might be expected from this method, Gray seeks to claim 'unity' for the serial poem, in which he succeeds, and high achievement comparable to that in *Paradise Lost* and *The Ring and the Book*. In *Tennyson's Dramas*<sup>16</sup> Dennis M. Organ considers the seven verse dramas which the Laureate wrote from 1874 when he began *Queen Mary*, and prefaces chapters on the plays with a more general account, 'The Laureate as Victorian Dramatist', which draws together the findings of other critics. His comments on the plays are more original however, and in the dearth of any other book-length study in English on the subject, Organ can be said to have made a start.

Andrew Wheatcroft's *The Tennyson Album*<sup>17</sup> depicts the biography of the poet, principally in pictures – contemporary photographs, paintings, and drawings. It is an attractive book, containing many of the well-known photographs enlarged effectively. Wheatcroft's text is not inflated, or offensively reductive, or unintelligent, and on the whole the notes under the pictures are reasonably informative. The book has a memorial air about it, as an album should.

'Did Tennyson Consider Joining the Catholic Church in 1849?' is Bernard Aspinwall's query (*N&Q*), while in *VP* Anne Lohrli relays an apocryphal story about the circumstances of Tennyson's receipt of the Chancellor's Medal for 'Timbuctoo' in 1829 through examining a sketch in *Household Words* by James Payn published in 1849.

James R. Bennett takes up Part III of *Maud* (*VP*) and attempts to show through a close reading that the ending emerges coherently from the rest of the poem. The speaker's action and language in Part III echoes Maud's battlesong in Part I. In a wise and seasoned piece in *BIS*, 'A Precarious Turning: Tennyson's Redemption of Literature and Life from Medievalism' William E. Buckler considers some of the ramifications of Tennyson's surge of creativity after news of Hallam's death in the autumn of 1833. In a discussion of 'St Simeon Stylites', 'The Voyage of Maeldune' and *Idylls of the King*, Buckler stresses Tennyson's return to primary coherence with Homer; Buckler also regards his melancholy as an ultimate strategy of an argument – his conscious counterpointing of his poetry to Dante – rather than an ultimate

14. *Tennyson and Clio*, by Henry Kozicki. JHU. pp. xvii + 185. £7.50.

15. *Thro' the Vision of the Night*, by J. M. Gray. EdinU. pp. x + 179. £10.

16. *Tennyson's Dramas: A Critical Study*, by Dennis M. Organ. Graduate Studies No. 17. TTP, 1979. pp. 125. \$7.

17. *The Tennyson Album*, by Andrew Wheatcroft, intro. by John Betjeman. RKP. pp. 160. £10.50.

condition. Archie Burnett (*N&Q*) notes two parallels in 'Mariana' – one to 'Il Penseroso' and the other to Pope's 'Epistle to Miss Blount'.

Using a recently discovered copy of the 1833 'Oenone' in *Poems*, amended by Tennyson, found in the Tennyson Research Centre, Aidan Day (*Lib*) discusses 'Two Unrecorded Stages in the Revision of Tennyson's "Oenone" for *Poems*, 1842'. In addition to supplementing Philip Gaskell's article in *From Writer to Reader* (1978) on the development of the text of 'Oenone' from this second Lincoln amended copy, Day reproduces a further unrecorded holograph draft revision found on the fly-leaf of a German-English dictionary belonging to the poet. In 'G.S. Faber and Tennyson: A Note on the Question of Influence' (*N&Q*) the same author corrects and supplements C. Ricks's account of Faber's influence on the poet. The copies of Faber's *Horae Mosaicæ* and *The Difficulties of Infidelity* at Lincoln do not in themselves lend external support to W.D. Paden's thesis of Faber's influence on the poet's earlier work. In *JNLW* Kathleen Hughes publishes a holograph version of Tennyson's poem to Milton published in 1863; it has been found in the Library's collection of letters to George Stovin Venables, on the back of an envelope.

'Tennyson's "Gray Shadow, Once a Man"' (*VP*) by Michael E. Greene treats the subject of the erotic imagery and dramatic structure in 'Tithonus'. In "'Flowering in a Lonely World": Tennyson and the Victorian Study of Language' (*VP*) Patrick G. Scott turns with great effect to another aspect of the period's perception of language – etymology: it is broadly true that in his earlier poems Tennyson uses the etymological roots of words forcefully and directly for his own meaning while in later poems such etymological meanings seem to be possibilities to be held in tension with modern usage. Though his attitude was modified by the new philology, he also retained his romantic and idealist bent. Scott illustrates his arguments with usages from 'The Palace of Art', *The Princess*, and *In Memoriam*.

Joseph Sendry launches the summer number of *VP*, which is devoted to *In Memoriam*, with a lively survey of twentieth-century criticism of the poem. That the poem repeatedly demonstrates that language-acts – the writing of the poem – can modify feeling and behaviour is Dolores R. Rosenblum's view, and Richard J. Dunn looks at vision and revision in section xcv: while it first turns to memory for sustenance, it later exhibits an openness towards present and future inspiration. Richard Chenevix Trench's 1851 lectures on the nature of language are offered as a context for "'Gracious Lies": The Meaning of Metaphor in *In Memoriam*', Peter Allan Dale's ambitious if rhetorical piece: Tennyson regards language as a divine system of order, and the poem shows that the return to faith depends on a renewal of faith in language. To illustrate this progress, Dale traces a word complex associated with the concept of spiration.

Still with *VP*, 'Distance and Progress in *In Memoriam*' by Dennis M. Welch suggests that Tennyson resolves the conflict between his fascination with distance and his complaint about distance from Hallam by changing the focus of the poem from the distant past to the distant future; and by indicating the change by a shift from static images and feelings to dynamic and expansive ones. Illustration of computer-assisted methodology is part of Robert Dilligan's piece, 'Computers and Style: The Prosody of *In Memoriam*'

in which he describes how language plays against metrical form in the poem; the strikingly pervasive patterning of its metre and syntax helps to explain the common experience of the poem as a unified whole. An unnoticed allusion to Milton's Nativity Ode in *In Memoriam* cvi is Christopher P. Baker's subject. Finally in a note Marion Shaw describes Palgrave's selection from *In Memoriam*, published in 1885, and speculates on the nature of Tennyson's involvement in the selection process. The same author compares the different arrangement of the opening sections of *In Memoriam* in Trinity Ms. and Lincoln Ms., particularly a number of 'path' sections (*N&Q*). In *Lib* Susan Shatto demonstrates that the imagery of Section 123 of *In Memoriam*, 'There rolls the deep where grew the tree', is an allusion not to any particular description of geological change (it antedates Chambers, draws on James Hutton and Charles Lyell, but also on Ovid), but to a whole literary tradition which is enriched by contemporary scientific writing. The author goes on to compare the surviving manuscript drafts of 123 with other sections at manuscript stage of composition and revision, and finds that section 123 played a significant role in the development of the entire sequence of sections. It occupies a crucial role in the growth of *In Memoriam* from its original shorter version as represented in Trinity Ms. to its final published form as represented in Lincoln Ms.

The dying swan, a recurrent figure in Tennyson signifying the visionary poet, is discussed in terms of its sources in mythology and its implications for the definition of the poet's role by Catherine Barnes Stevenson (*SEL*). In *VN* the same author has two pieces. She carefully considers the myths of Druids and bards behind Merlin who embodies the poet's reflections on 'the aesthetic limitations of bardic art on the personal costs of prophetic vision'. In 'How It Struck a Contemporary: Tennyson's "Lancelot and Elaine" and Pre-Raphaelite Art' she contends that Pre-Raphaelite art shaped the poet's depiction of Elaine as a visual artist and that the idyll as a whole represents Tennyson's complex relation to that art.

Towards the beginning of 'The Two Sides of Early Victorian Science and the Unity of "The Princess"' (*VS*) G. Glen Wickens observes that the list of scientists associated with the growth of professional science 'reads like a roll-call of Tennyson's friends and tutors from the scientific community'. Because the poet drew on a science that operated within an idealist and religious framework, Wickens replaces the model of a simple conflict between science and religion with a tension between a science which maintains a teleology and one which simply describes mechanisms. This distinction Wickens detects as the organising principle of the plot of *The Princess*, a poem whose stanzas about science were written in 1845-6 after much of *In Memoriam* was complete. For Wickens *The Princess* represents a synthesis of a doubt and faith based largely on science.

The annual number of *TRB* contains an unpublished early poem, 'To Georgina [Baring] 1834', introduced by R.B. Martin. Admitting its dearth of literary merit, Martin suggests that its interest lies in its corroboration of Tennyson's inadequate poetic response to young women in his youth, and to a lesser degree to women in all his subsequent poems. The history and contents of recordings of Tennyson's voice in 1890 made by Charles Steytler recently sold by auction, are described by Bennett Maxwell; and Lawrence



Poston, noting the similarity between Tennyson's views on immortality in *In Memoriam xl* and those of Robert Montgomery in 'Satan' (1830), surmises they were common if not vulgar currency in the religious speculation of the time. *TRB* also includes news of research and recent publications, and reviews; R.A. Carroll, the Lincolnshire County Librarian, offers an account of 'The Tennyson Sales' in 1979-80 and lists those items which were subsequently bought by the Tennyson Research Centre; a note in *VP* by Susan Shatto concerns the same sale.

John Waller attempts to make sense of Tennyson's extravagant admiration for *Festus* by finding a context for it which would make it explicable (*BRH*). To this end, he makes use of Tennyson's marked copy of the 1845 edition now at the Research Centre in Lincoln. In *VPR* an exchange of views between James A. Davies and John Bush Jones is occasioned by the latter's piece, 'Tennyson, Forster, and the Punch Connection' (*YW* 59.309). Davies produces a letter from Forster to Tennyson concerning proofs which seems to rule out Forster's use of James Ferguson to preserve Tennyson's anonymity as author of 'The New Timon and the Poets' which appeared in *Punch*. Jones defends his original contention with circumstantial evidence and speculation which Davies exposes in a further reply. He concludes that some aspects of the incident remain mysterious.

In *JENS* Frederic Harrison outlines Wilde's sexual development and finds a direct relation between his artistic productiveness and inhibitions on his homosexual life: the more the tension between love and society, the more and the better the literary works.

## 2. The Novel

### (a) General

Pride of place this year belongs to two outstandingly good general studies of the period's fiction. In the first of these, *The Romantic Impulse in Victorian Fiction*<sup>18</sup>, Donald D. Stone responds with splendid verve and subtlety to the challenge of his large subject. Stone's view of the Romantic movement as embracing diverse and contradictory energies partly ensures that his account of its legacy will be penetratingly acute. The larger outlines of this legacy are charted by using Scott and Carlyle as complementary, yet widely different mediating figures; in subsequent chapters Byron and Wordsworth also emerge as commanding background presences throughout the Victorian period. Stone's organisation is a triumph of tactful criticism in itself: he uses his substantial material to underline the Victorian novelists' collective debt to their predecessors as well as to delineate the effort of redefinition undertaken by each writer. Chapters on individual novelists (Trollope, Disraeli, Charlotte Brontë, Mrs Gaskell, George Eliot, Dickens, and Meredith) are tellingly enriched by a number of larger underlying concerns – the ways in which Victorian novelists socialise and often sublimate Romantic intensities, the special problems faced by women writers, the positive and negative effects

18. *The Romantic Impulse in Victorian Fiction*, by Donald D. Stone. Harvard, pp. viii + 396. £10.50.

of the Romantic legacy, the polarising influence of Wordsworth and Byron. No student of the nineteenth century will want to miss Stone's rich and full-bodied study.

Sheila M. Smith's wide-ranging mediation between imaginative literature, factual documentary, and the pictorial arts results in an absorbing study of *The Other Nation: The Poor in English Novels of the 1840s and 1850s*<sup>19</sup>. Prodigious in her reading, she makes illuminating use of Blue Books and other official reports in her enquiry into how mid-century (and middle-class writers) approached the 'alien' territory of the poor and recreated its physical reality. Documentary evidence figures in one of her central chapters as an aid to comparing the quality and power of response in such novels as *Mary Barton*, *Hard Times* and *Alton Locke*; another chapter deals revealingly with the heavy dependence of some writers, such as Disraeli and Kingsley, upon Blue Books for their main access to the poor. Underlying Dr Smith's approach lie assumptions which she believes mid-century artists in general derived from their Romantic predecessors – particularly the assumption that 'the imaginative perception of common phenomena induces significant vision' and that such vision should be applied to the new forms created by an industrial society. Sensitively alert to the claims of fact and fiction, Dr Smith goes on to show why such an ideal is only intermittently realised in mid-century fiction, to delineate the fixities and conventions which impede significant vision, and to explore the extent to which mid-century fiction can be regarded as an imaginary counterpart of the Blue Books.

Aspects of form and technique in Victorian fiction have a central place in two volumes. *Reading the Victorian Novel: Detail into Form*<sup>20</sup> is an enterprising collaborative venture by members of the University of Kent whose contributions are linked by editorial interchapters. Their aims are summarised in the two-part title – that is, to explore the sequential effects of the reading process (as 'page by page experience') and to address the question of how, in retrospect, the experienced details contribute to a 'suggestive contour' or form. These aims either surface explicitly in more general chapters (on such matters as melodrama, plotting, the 'voicing' of fictions, serialisation and illustration) or underlie essays on specific writers – including Collins, Dickens, George Eliot, Charlotte Brontë, Hardy, and William Morris.

The co-existence of plural 'contours' is of greater concern to Peter K. Garrett in *The Victorian Multiplot Novel: Studies in Dialogical Form*<sup>21</sup>, a work which partially deploys the principles of deconstructive criticism. Dissatisfied with traditional assumptions about narrative unity, Garrett urges the rewards of a 'dialogical' reading of Victorian multiple narratives. Novels by Dickens, Thackeray, George Eliot and Trollope furnish him with examples of a characteristic form which is 'neither single- nor multiple-focus but incorporates both', and it is 'the interaction and tension between these structural

19. *The Other Nation: The Poor in English Novels of the 1840s and 1850s*, by Sheila M. Smith. Clarendon. pp. xvii + 282. £12.

20. *Reading the Victorian Novel: Detail into Form*, ed. by Ian Gregor. Vision Critical Studies Series. Vision. pp. 314. £12.95.

21. *The Victorian Multiplot Novel: Studies in Dialogical Form*, by Peter K. Garrett. Yale. pp. ix + 227. £11.

principles' which prevent such works from resolving into any single, stable pattern of meaning. Garrett attends closely to, and writes well on, instances of formal ambiguity in Victorian fiction, but his selective readings do not sufficiently acknowledge its equally marked 'reconstructive' tendencies: what in any case awaits future critics, as Garrett himself points out, is the task of moving beyond mere description to embrace the wider interpretive possibilities afforded by literary and social history.

In *The Story-teller Retrieves the Past*<sup>22</sup>, Mary Lascelles offers an elegantly constructed and delightfully written enquiry into how the novelist approaches and imaginatively appropriates the historical past. The course of her enquiry is determined by the rhythms of a sensitive critical intelligence which first dwells on small particulars, then moves to a wider comparative view of the achievement of Scott, Stevenson, and Kipling, and finally confronts wider issues – the difference between historical fiction and fictional history, the novelist's access to recorded history, and problems of language in the historical novel. Not primarily or merely a genre-study, this volume is more concerned with the elusive qualities of the historical imagination which make the genre so difficult to define. Mary Lascelles meets this difficulty with impressive skill and tact. In particular, she offers a richly appreciative sense of how 'nearly all the possibilities of historical fiction are latent in Scott's novels'; in general, she employs a style which is most refreshingly definitive when it appears to be at its most relaxed.

The ways in which mid-century sensational fiction provided a counter-tradition to the reigning domestic novel and appealed to a wide Victorian readership are clearly set out in Winifred Hughes's well written study<sup>23</sup>. She combines a survey of the genre (its antecedents, ingredients, impact upon mid-century literary debate, and later influence) with a study of its main practitioners – Charles Reade, M.E. Braddon, Mrs Henry Wood and Wilkie Collins. The 'terrifying terror of the unfamiliar' accompanied by an unexpected mixing of 'realities' is identified as a leading quality of the genre: this quality, Hughes shows, gave the sensation novel its power to subvert cherished domestic ideals and strike at the root of Victorian anxieties.

In *The Jew in the Victorian Novel*<sup>24</sup>, Anne Aresty Naman combines a study of particular authors with a wider interest in the relationship between prejudice and art. This means that her enquiry follows a predictable route – to such non-Jewish writers as Dickens, George Eliot, and Trollope. The chance to deal with Anglo-Jewish novelists of the period, particularly Israel Zangwill, is unfortunately missed. In addition, Naman's distinction between the 'content' and 'dynamics' of prejudice proves to be something of a blunt tool when applied to the complex rhetoric of fiction.

Gisela Argyle usefully surveys *German Elements in the Fiction of George*

22. *The Story-teller Retrieves the Past: Historical Fiction and Fictitious History in the Art of Scott, Stevenson, Kipling and some others*, by Mary Lascelles. Clarendon. pp. xii + 167. £9.75.
23. *The Maniac in the Cellar: Sensation Novels of the 1860s*, by Winifred Hughes. Princeton. pp. x + 211. £8.80.
24. *The Jew in the Victorian Novel*, by Anne Aresty Naman. AMSP. pp. xi + 238. -16.50.



*Eliot, Gissing, and Meredith* in a monograph of modest limits<sup>25</sup>. Careful to distinguish between affinity and influence, she explores German allegiances (as well as the significance of Germany) in the lives and works of three writers who clearly responded also to the Germanising influence of Carlyle in England. Goethe, Heine, and Schopenhauer figure as central influences, and Argyle's emphasis falls upon the use of German elements by the English writer to 'authorise' unusual ideals of self-culture, to attack English philistinism, and promote cosmopolitanism of outlook. Also of interest is Angela Lorent's *Funktionen der Massenszene im viktorianischen Roman*<sup>26</sup>, a comprehensive survey of the presentation of crowds, mobs, and collective psychology in Victorian fiction.

Two further volumes have been added to John Charles Olmsted's *A Victorian Art of Fiction: Essays on the Novel in British Periodicals, 1830-50* (noted in YW 60.308). The first of these covers a period from 1851-69, and the second from 1870-1900<sup>27</sup>.

General articles this year include Nina Auerbach's wide-ranging survey of 'The Rise of the Fallen Woman' (NCF). Drawing upon the evidence offered by pictorial iconography, she describes the ambiguous power and dual perspective informing the myth of the fallen woman as found in Victorian fiction – a duality consisting of 'an explicit narrative that abuses the woman, an iconographic pattern that exalts her'. Hetty Sorrel, Ruth, and Tess are examined as variations of this central myth which, hiding 'images of woman's triumph in representations of her punishment', embraces extremes of abasement and spiritualising apotheosis.

Michael Lund (VN) suggests some of the advantages of 'Teaching Long Victorian Novels in Parts' as a way of recreating the expectations of the original instalment readers. More scholarly attention, he suggests, should be devoted to the sequential nature of the novel-reading experience.

#### (b) *Individual Novelists*

Massively committed to the evidence offered by manuscript material, Edgar F. Harden's *The Emergence of Thackeray's Serial Fiction*<sup>28</sup> aims to refute the traditional picture of Thackeray as a hasty and slipshod writer. The result is an encyclopaedic re-creation of the 'living process' of Thackeray's serial composition and the month-by-month evolution of instalment parts. Hardin painstakingly traces stages of growth, additions, and revisions, focusing upon the particulars which support his picture of the conscientious artist at work. There is no doubt that the sheer cumulative weight of his evidence promotes, if mainly by implication, a revisionist view of Thackeray the writer. That such an 'eyeball-to-manuscript' approach also has serious limits is fairly pointed out in an NCF review by John Sutherland, whose admiration is tempered by

25. *German Elements in the Fiction of George Eliot, Gissing, and Meredith*, by Gisela Argyle. Lang, 1979. pp. 252. pb. sFr. 47.

26. *Funktionen der Massenszene im viktorianischen Roman*, by Angela Lorent. Lang. pp. viii + 291. pb sFr. 48.

27. *A Victorian Art of Fiction: Essays on the Novel in British Periodicals, 1851-1869*, ed. by John Charles Olmsted. Garland, 1979, pp. xxii + 665. £26.45; 1870-1900, pp. xix + 640. £26.45.

28. *The Emergence of Thackeray's Serial Fiction*, by Edgar F. Harden. Prior, 1979. pp. x + 385. £12.50.

misgivings about the wider assumptions made in this study. It might also be added that the ideal of Thackerayan form to which Harden's methods point ('an unhung variegated mobile, undulating and revolving as it proceeds, and which we perceive in moving to "follow" it') is both oddly confusing and uncomfortably close to the 'loose baggy monster' of Henry James's stricture.

Ann Monsarrat offers a sympathetic portrait of *An Uneasy Victorian: Thackeray the Man, 1811-1863*<sup>29</sup>. This is a well researched and readable biography which exploits Thackeray's own voice and the revealing anecdote to good effect. By ignoring the evidence of the fiction, however, Monsarrat misses an opportunity to consider the masks which are so much a part of the man. There is little to recommend in S.K. Sinha's monograph, *Thackeray: A Study in Technique*<sup>30</sup>: its relaxed overview of the novels seems both sadly outdated and predictable.

Elizabeth Segel (VN) considers 'Thackeray's Journalism: Apprenticeship for Writer and Reader', maintaining that Thackeray's journalism, in its use of multiple masks, established narrative transactions and habits which would later be recognised by the original readers of his novels. In 'The Triumph of Clytemnestra: The Charades in *Vanity Fair*' (PMLA) Maria DiBattista devotes close attention to the 'intuitions of cultural pathology' enigmatically mediated through the charades and the classical myths upon which they draw. She examines both the content of Thackeray's dark allegory and the significance of his ambivalent narrative reticence. Ira Bruce Nadel (VN) draws upon details of historical finance to clarify the significance of Becky's desire for 'Three per Cents' in *Vanity Fair* and points to economic and social ironies attaching to her wish for this form of security.

How seriously should Disraeli be taken as a political thinker? William Stafford (L&H) responds with a sympathetic treatment of 'Romantic Elitism in the Thought of Benjamin Disraeli'. Noting the strong influence of Byron and examining Disraeli's identification of political activity with artistic creativity, he offers a convincing definition of the 'romantic aesthetic model of statesmanship' to which Disraeli adhered. *Sybil* is now available in a Penguin edition, ably introduced by the late R.A. Butler<sup>31</sup>. Its editor, Thom Braun, elsewhere offers 'Disraeli and F.E. Paget: A Note on Shared Literary Purposes' (N&Q).

Dickens scholarship is predictably abundant and varied this year, augmented by two full-length volumes of considerable importance. The first of these, Jane R. Cohen's monumental study of *Charles Dickens and His Original Illustrators*<sup>32</sup>, covers nothing less than the whole company of Dickens illustrators – eighteen in all, including the seven artists who worked on the Christmas Books. This richly detailed and illustrated study aims to do for this generation what Frederick G. Kitton's similarly named work of 1899 did for his – to provide as comprehensive and systematic a study as possible of

29. *An Uneasy Victorian: Thackeray the Man, 1811-1863*, by Ann Monsarrat. Cassell. pp. xiii + 461. £9.95.

30. *Thackeray: A Study in Technique*, by S.K. Sinha. SSELRR 86. USalz, 1979. pp. iv + 176. pb.

31. *Sybil, or the Two Nations*, by Benjamin Disraeli, ed. by Thom Braun, with an intro. by R.A. Butler. Penguin. pp. 537. pb £2.25.

32. *Charles Dickens and His Original Illustrators*, by Jane R. Cohen. OSU. pp. xxv + 295. \$32.50.

Dickens's personal and professional relations with his illustrators. The awesome amount of scholarly investigation undertaken by Cohen will surely make her volume such a landmark. It combines encyclopaedic hindsight (of graphic traditions, publishing conventions and historical criticism) with close factual insight: this combination gives impressive richness to Cohen's appreciation of how, in Dickens's case, illustrations are 'a unique form of contemporary literary criticism'.

Harry Stone also makes a substantial contribution to Dickens studies in *Dickens and the Invisible World: Fairy Tales, Fantasy, and Novel-Making*<sup>33</sup>. Resisting the temptation to treat fantasy and its kindred forms as the key to all mythologies, he succeeds not only in showing Dickens's lifelong belief in the sanctity of fairy tale but also in the more difficult task of tracing its literary consequences. A long introduction to Dickens's youthful influences and the growth of Victorian fantasy precedes chapters on the apprentice works and Christmas stories. These latter books have, in Stone's view, a pivotal importance in Dickens's development, enabling him 'to see more clearly how he could use fantasy to enhance character, scene, atmosphere, action, and meaning, and beyond that how he could use enchantment to bind the diverse elements of a fiction into a whole'. Stone then goes on to show how this is achieved in *Dombey*, *David Copperfield* and *Great Expectations*. Relishing their magical 'potencies' with infectious enthusiasm, he also makes a clear and convincing link between fairy tale and Dickens's unique brand of romantic realism.

Among its many articles and brief notes *The Dickensian* includes 'Was there a stain upon Little Dorrit?' by Graham Mott; 'The Gladys Storey Papers' by David Parker and Michael Slater; 'Dating *Edwin Drood*' by Edgar Rosenberg; 'Dickens's Conception of the Grotesque' by Michael Hollington; 'Maclise as a Dickens illustrator' by John Turpin; and 'Charles Dickens and "The Sanatorium": An Unpublished Letter and Manuscript' by Margaret Diane Stetz.

Articles of more general scope include 'Dickens and Industrialism' (*SEL*), in which Philip Collins draws fruitfully upon both fiction and journalism to characterise Dickens's ambivalent judgement of industrialism in its various manifestations – the industrial city, the factory system, child-labour, and railways. Amending Ruskin's description, Collins finds Dickens to be 'an impure modernist' and in two minds about this 'enormous, unprecedented, and many-faced phenomenon'. Sue Lonoff (*NCF*) reviews the friendship and literary association between Dickens and Wilkie Collins, giving a balanced account of the positive and negative effects of their mutual indebtedness. She concludes with an analysis of Dickens's most Collinsian novel, *The Mystery of Edwin Drood*, a work which 'also reflects the curiously altered nature of their friendship'. In 'Dickens and Christmas: His Framed-Tale Themes' (*NCF*) Ruth F. Glancy examines the varieties of autobiographical storytelling enjoyed by Dickens in his framed tales, especially those modulated in the 'Christmas voice'. Robert W. Duncan (*ELN*) enumerates 'Types of Subjective Narration in the Novels of Dickens' with particular reference to varieties of free indirect style.

33. *Dickens and the Invisible World: Fairy Tales, Fantasy, and Novel-Making*, by Harry Stone. Macmillan. pp. xii + 370. £12.



John Kucich (*PMLA*) writes on 'Death Worship among the Victorians: *The Old Curiosity Shop*', though his ambitious claims for this early novel rest upon a rather sketchy review of shared Victorian attitudes to death. The 'overcharged verbal atmosphere' in *Martin Chuzzlewit* is analysed and its effect gauged by Patrick J. McCarthy (*SEL*). *Dombey and Son* figures as an 'experimental model' in Richard D. Altick's enquiry (*YES*) into the expectations, developing responses, and reading habits of Dickens's original serial-readers. In 'Dombey and Son: Carker the Manager' (*NCF*) Anne Humphreys draws upon traits of the traditional Gothic hero-villain to explain the duality of Carker's character.

In 'A Psychoanalytic Rereading of *David Copperfield*' (*VN*) Gordon D. Hirsch mediates between 'the Scylla of moralism and the Charybdis of Oedipal reductivism'. Without minimising the extent of David's maturation, he points to an underlying pattern of loss and separation which makes David's development 'conspicuously mixed, partial, and incomplete'. Hirsch concludes with the suggestion that the novel resembles the Victorian dramatic monologue or quest-poem as much as it does the *Bildungsroman*. Russell M. Goldfarb (*SNNTS*) examines the character and conduct of 'John Jarndyce of *Bleak House*' and, dissenting from a common view, finds him to be flawed in his passivity and self-regard.

*ArQ* includes Catherine Gallagher's 'Hard Times and North and South: The Family and Society in Two Industrial Novels'. Comparing the different structures of the two novels as determined by Dickens's social paternalism and Mrs Gaskell's ideal of domesticity, she concludes that the latter's 'flexible, metonymic narrative method' creates a more successful fusion of the familial and social. A Dickens novel figures in a speculative enquiry by Peter Brooks (*NLH*) into 'Repetition, Repression, and Return: *Great Expectations* and the Study of Plot'.

In Dianne F. Sadoff's 'Storytelling and the Figure of the Father in *Little Dorrit*' (*PMLA*), Barthean analogy (between narrative and paternity) combines with Freudian perspectives to produce a heady confrontation with a 'complex incestuous and father-seeking structure'. Gordon D. Hirsch (*HSL*) traces the effect of 'Psychological Patterns in the Double Plot of *Our Mutual Friend*' — notably a pattern of 'filial rebellion to paternal and social authority' which is found to underlie the Wrayburn and Harmon plots.

W.J. McCormack's patient and scholarly study of *Sheridan Le Fanu and Victorian Ireland*<sup>34</sup> will surely spark off further interest in this much neglected writer and his traditions. Access to unpublished material allows McCormack to bring Le Fanu's life and work into more revealing conjunction than ever before; and both are enriched by being seen as a chapter in the history of Victorian Ireland and its Protestant middle classes. The skilful handling of a detailed psycho-political context throws continual light on the 'transitional stasis' at the heart of Le Fanu's fiction, the best of which is also found to be 'amenable to formal and stylistic criticism to a degree surprising in sensation-alism'. This important critical biography concludes with a checklist of Le Fanu's writings and a discussion of problems of attribution. Another item on

34. *Sheridan Le Fanu and Victorian Ireland*, by W.J. McCormack. Clarendon. pp. xi + 310 (+8 plates). £12.50.

Le Fanu appears in *TSLL*, William Veeder's '“Carmilla”: The Arts of Repression'.

Though a fair amount of Brontë criticism has appeared this year, it is dominated almost exclusively by items on Charlotte Brontë. A more general work is *The Road to Haworth: The Story of the Brontës' Irish Ancestry*<sup>35</sup>, in which John Cannon detects themes and echoes in their work almost certainly deriving from the history of the Brunty family in Ireland, as told to them by their father. Cannon agreeably recreates the story of Welsh Brunty (whom he sees as a prototype for Heathcliffe) and pursues the road taken by Patrick Brontë from Ireland to Haworth. For the details of the early Brunty history, Cannon relies heavily on the oral evidence collected by William Wright in his pioneer work, *The Brontës in Ireland* (1893). A slim biographical miniature, *The Drug-Like Brontë Dream* by Margaret Lane<sup>36</sup>, collects four informal and semi-popular talks on the growth and evolution of the Brontë 'genius'.

*BST* includes Douglas Jefferson's address on 'Irresistible Narrative: The Art of *Wuthering Heights*', Heidemarie Ganner's 'Wuthering Heights in German translation', and Charles Lemon's descriptive account of forty-four autograph letters of Charlotte Brontë recently acquired by the Brontë Society.

Christine Alexander (*AUMLA*) offers a persuasive study of Charlotte's early development in 'Angria Revalued: Charlotte Brontë's efforts to free herself from her Juvenilia'. She gives careful consideration to the unpublished 'Ashworth' (begun in 1839-40) and its place in Charlotte's quest to secure a more 'plain and homely' realism. In 'Providential Encounters in Charlotte Brontë's Fiction' (*SNNTS*) Rebecca Rodolff highlights the significance of a recurring episode in the fiction from 'Mina Laury' (1838) to *Jane Eyre*: it involves a country walk which, though undertaken by the heroine when afflicted by a sense of loss, offers 'moral satisfaction through the achievement of resignation, and then emotional satisfaction through the reward of a merciful Providence'. Margot Horne (*DQR*) draws upon Blake in discussing 'From the Window-seat to the Red Room: Innocence to Experience in *Jane Eyre*'. In 'Jane Eyre in Search of Her Story' (*PLL*) Rosemarie Bodenheimer considers the effect of narratives-within-narratives in the novel: her emphasis falls upon Jane's history as that of an 'empowered narrator' who seeks a 'single and singular voice' by which to tell her story in a world full of conventional fictions.

In *The Themes of Elizabeth Gaskell*<sup>37</sup>, Enid L. Duthie patiently and sympathetically interprets the underlying preoccupations of Mrs Gaskell's fiction. As is suggested by the title, her approach allows free access to the entire *oeuvre*, considered under such headings as the social world, industrial themes, the family, and religion. Yet it is unfortunate that a book devoted to showing the underlying coherence of Mrs Gaskell's work does not itself escape the effect of discursive medley: 'theme', 'scene', and 'world'

35. *The Road to Haworth: The Story of the Brontës' Irish Ancestry*, by John Cannon. W&N. pp. xii + 138. £7.95.

36. *The Drug-Like Brontë Dream*, by Margaret Lane. Murray. pp. 100. £6.50.

37. *The Themes of Elizabeth Gaskell*, by Enid L. Duthie. Macmillan. pp. xii + 217. £12.

increasingly prove to be interchangeable terms, and a last chapter (on formal matters) has the air of being a postscript.

J.A.V. Chapple valuably introduces Mrs Gaskell's epistolary talents to a wider audience in *Elizabeth Gaskell: A Portrait in Letters*<sup>38</sup>, a volume which presents her developing life through a careful distillation and interlinking of correspondence (including previously unpublished material). Emphasis falls upon the domestic and family spheres though, as Chapple points out, Mrs Gaskell 'was more responsive to various forces for change and more in tune with the actual movement of history than she can always have realised' in her informal, engagingly animated letters.

Brian Crick (*N&Q*) examines 'The Implications of the Title Changes and Textual Revisions in Mrs Gaskell's *Mary Barton: A Tale of Manchester Life*' and, on the basis of his findings, energetically defends the novel's unity of design. In 'Mrs Gaskell's "Old Tapestry Story"' (*N&Q*) E.E. Duncan-Jones traces an allusion in *Cranford* to its source in Shakespeare's *The Rape of Lucrece*. Angus Easson (*RES*) dwells on the questions arising from 'Mr Hale's Doubts in *North and South*' and the seemingly disproportionate emphasis given to them by Mrs Gaskell. He discovers a source and historical parallel in *The Apology of Theophilus Lindsey, M.A. on Resigning the Vicarage of Catterick, Yorkshire* (1774), a source used by Easson to re-consider the Unitarian basis of Hale's religious crisis and its place in the novel. Easson notes elsewhere (*N&Q*) that a short story, 'The Siege of the Black Cottage' (1857), has been wrongly attributed to Mrs Gaskell: it is by Wilkie Collins and was collected by him in *The Queen of Hearts* (1859). *EA* includes J.A.V. Chapple's 'Elizabeth Gaskell: Two Unpublished Letters to George Smith', while in *N&Q* J. Miriam Benn prints 'Some Unpublished Gaskell Letters'.

Examining Wilkie Collins's artful deployment of detectives and the processes of detection in *The Woman in White*, Mark M. Hennelly Jr (*TSL*) traces a reading-process involving the stages of 'escape, intellectual exercise, and enlightened entrapment'. This last stage, he convincingly shows, forces us to surrender our 'armchair pleasures of textual detection for the extratextual, painful pleasures of mysterious life itself'. Collins's *Basil* (1852) is now available in a paperback edition which reprints the author's revised version of 1862<sup>39</sup>. Sue Lonoff's *Wilkie Collins and His Victorian Readers* (N.Y.: AMS Press) has not been available for inspection.

The George Eliot centenary is handsomely marked by the appearance of the first two volumes in the Clarendon edition of her works, under the general editorship of Gordon S. Haight – *The Mill on the Floss*<sup>40</sup> and *Felix Holt*<sup>41</sup>. Both editors appear to succeed superlatively well in establishing a critical text based on collation of the manuscripts with all the relevant editions published in George Eliot's lifetime (for *The Mill on the Floss* the third edition of 1862 provides a copy-text, and for *Felix Holt* the first edition of

38. *Elizabeth Gaskell: A Portrait in Letters*, by J.A.V. Chapple, assisted by John Geoffrey Sharps. ManU. pp. xviii + 172. £8.75.

39. *Basil*, by Wilkie Collins. Dover. pp. viii + 344. pb. £2.95.

40. *The Mill on the Floss*, by George Eliot, ed. by Gordon S. Haight. Clarendon. pp. xlii + 472. £20.

41. *Felix Holt the Radical*, by George Eliot, ed. by Fred C. Thomson. Clarendon. pp. xlii + 422. £27.50.



1866). Each volume provides a substantial introduction to the history of composition and a statement of editorial principles; each also contains valuable appendixes. A single caveat would be that explanatory notes (which prove so useful in the Clarendon Brontë edition) are kept to a bare minimum.

The second of a four-volume edition of the Carl H. Pforzheimer Library's George Eliot holograph notebooks has now appeared, edited by William Baker<sup>42</sup>. Its purview and editorial principles are as described in the first volume (noted in YW 57.284).

The papers included in *George Eliot: Centenary Essays and an Unpublished Fragment*<sup>43</sup> do not always avoid the 'hectic pluralism' and dull sententiousness about which Terence Wright complains in his introductory review of commentary on George Eliot. The familiar 'question' chosen for this volume – that of the relationship between the historical and artistic imagination – may also have encouraged predictability of approach. Not surprisingly, the livelier essays turn out to be those which proceed with a saving degree of obliquity: these include Graham Martin's 'The Mill on the Floss and the Unreliable Narrator', Norman Vance's 'Law, Religion and the Unity of *Felix Holt*', Jan B. Gordon's 'Origins, *Middlemarch*, Endings: George Eliot's Crisis of the Antecedent', and George Levine's 'The Hero as Dilettante: *Middlemarch* and *Nostromo*'.

A special commemorative issue of *NCF* features a wide range of essays on George Eliot's thought and writings. Her relation to traditions of female writing forms the substance of two essays, Margaret Anne Doody looking back to eighteenth-century predecessors and Elaine Showalter measuring her later impact. After a general essay by G. Robert Stange on 'The Voices of the Essayist', K.K. Collins prints three unpublished philosophical essays (almost certainly of post-1874 composition) which, as he goes on to show, indicate George Eliot's sceptical response to the assumptions of social evolutionism, including varieties of Comtism. Collins receives indirect support from Martha S. Vogeler who, in a later essay, revealingly surveys George Eliot's somewhat reserved transactions with English Positivists and considers the history of their reaction to her 'attenuated Positivism' and refusal to give public support to the movement.

Essays on George Eliot's fiction in this same volume begin with David Carroll's '"Janet's Repentance" and the Myth of the Organic', in which he shows how this early story articulates a view of organic social growth. Focusing upon the developing view of crowd-behaviour in the novels from 'Janet's Repentance' to *Felix Holt*, Joseph Butwin traces both her attachment to the 'lost intimacy of the locality' and her growing distrust of the enlarged power of the incoherent mass. George Eliot's increasingly sceptical view of working-class radicalism during the 1860s provides a background to Catherine Gallagher's study of 'The Failure of Realism: *Felix Holt*', a novel

42. *Some George Eliot Notebooks: An Edition of the Carl H. Pforzheimer Library's George Eliot Holograph Notebooks, MSS 707, 708, 709, 710, 711 (Volume 111 – 711)*, by William Baker, SSELRR 46. Usalz. pp. 267. pb.

43. *George Eliot: Centenary Essays and an Unpublished Fragment*, ed. by Anne Smith. Vision Critical Studies Series. Vision. pp. 221. £11.95.

which is found to reflect 'the formal consequences for George Eliot's realism of the new need for a transcendent realm of values and ultimate meanings'.

The philosophic basis of George Eliot's developing realism engages the attention of two other critics this year. Comparing *The Mill on the Floss* with *Middlemarch*, John P. McGowan (*NCF*) undertakes a semiotic reading of 'The Turn of George Eliot's Realism': he discerns a movement in her work towards a 'realistic' language of metaphor which, in a world of changing flux, mirrors 'the processes of change in its own processes'. In partial contrast, George Levine (*NCF*) urges the rewards of a 'reconstructive' reading of George Eliot's intentions. Regarding Lewes's *Problems of Life and Mind* as a non-fictional analogue to the later novels, he sees in her developing 'hypothesis of reality' an attempt to reconcile 'religion and science, within a central tradition of nineteenth-century philosophy'. Analysis of 'The Legend of Jubal' precedes a more general survey of the novels in Karen B. Mann's 'George Eliot and Wordsworth: The Power of Sound and the Power of Mind' (*SEL*). *EA* includes a centennial item by Françoise Bolton, 'George Eliot, hier et aujourd'hui', and *VP* offers a brief tribute in the form of Kathleen Blake's 'Armgarth – George Eliot on the Woman Artist'.

Andrew Sanders provides a clear and informative introduction to George Eliot's 'sober romance' in the Penguin *Romola*<sup>44</sup>, an edition also containing useful notes and appendixes. In 'The Union of "Miss Brooke" and "Middlemarch": A Study of the Manuscript' (*JEGP*) Stanton Millet valuably refines upon Jerome Beaty's account (in his 1960 study) of how two separate stories were blended by George Eliot. In particular, he discerns a coherent sequence of revisions in Chapters XI-XVI which, together with other reorientations of material, shows her moving 'toward discovery and definition of a much richer conception to be explored in the remainder of the novel'. Finally, Kathleen Gilbert (*N&Q*) offers a brief note on 'Rosamond and Lady Blessington: Another *Middlemarch* Anachronism'.

A lesser novelist of the period receives welcome attention in *JLVSG*, where Amy de Gruchy surveys and evaluates 'C.M. Yonge's Historical Novels – The Influence of Scott'. In 'Heir of the Oxford Movement: Charlotte Mary Yonge's *The Heir of Redclyffe*' (*EA*) Elliot Engel clarifies the Tractarian influences and 'sacramental instinct', in this highly popular novel of 1853.

Trollope enjoys mixed fortunes at the hands of critics and publishers this year. The high price attached by the publishers to N. John Hall's *Trollope and his Illustrators*<sup>45</sup> will surely limit its market severely. This is regrettable on two counts: firstly, because one of Hall's aims is to make more accessible the original illustrations from Trollope's novels which have traditionally been the province of rare-book collectors; and secondly, because he succeeds so well in bringing alive the nature of sixties-style illustration and the partnership between Trollope and J.E. Millais.

There is a dramatic culture-shock in moving from Hall's elegant volume to Walter M. Kendrick's unhappily titled work, *The Novel-Machine: The*

44. *Romola*, by George Eliot, ed. with intro. by Andrew Sanders. Penguin. pp. 736. pb. £1.95.

45. *Trollope and His Illustrators*, by N. John Hall. Macmillan. pp. xiv + 175 (including 83 plates). £20.

*Theory and Fiction of Anthony Trollope*<sup>46</sup>. Kendrick's attempt to construct or 'rewrite' Trollope's theory of fiction by means of a deconstructive reading of his *Autobiography* seems fatally rooted in an overblown and spongy jargon: Trollope's novels are transmuted into 'systems of writing', 'a continuous dispensing of a continuous reality', or 'mechanism' for exposing their own 'self-referentiality'. Testing its own self-reflexive assumptions against only one Trollope novel, *The Novel-Machine* is also an exceedingly ill-balanced book.

Edited and introduced by Tony Bareham, *Anthony Trollope*<sup>47</sup> contains nine new essays – two of more general scope (A.O.J. Cockshut's 'Trollope's Liberalism' and Robin Gilmour's 'A Lesser Thackeray? Trollope and the Victorian Novel'), one on Trollope's contributions to *St Paul's* by John Sutherland, and the remainder made up of reappraisals of individual novels. Contributors here include Joseph Wiesenfarth, Walter Allen, Simon Gatrell, and John Halperin. If their essays incline towards what the editor calls 'the assured centre' of Trollope's achievement, Bareham's own contribution interestingly tackles a neglected work, *The Three Clerks*, as Trollope's 'most Dickensian novel'.

*The Small House at Allington*<sup>48</sup> is now available in a World's Classics paperback, edited and introduced by James R. Kincaid. A smaller item is J.P. Corbett's 'Two More Trollope Letters' (*N&Q*).

Though a generally lean year for Meredith studies, there are two noteworthy articles on *The Egoist*. For Maaja A. Stewart and Elvira Casal (*SNNTS*), Clara Middleton serves many of the functions of the Comic Spirit in the novel and belongs to a line of witty women stretching from Viola to Elizabeth Bennet. Encouraging his readers to regard the lively, independent woman as the symptom of a healthy society, Meredith also celebrates through her the comic victory of 'wit, honesty, and liveliness over the forces of dullness, sentimentality, and stasis'. Forcibly reacting against simplified readings of the novel as a triumph of reason over passion, David Foster (*JEGP*) offers an alternative in '“The Golden Key”: Imagination and Reason in *The Egoist*'. Drawing upon contemporary ethical theory, he notes Meredith's scepticism about the sufficiency of reason and argues that the liberating power of a sympathetic imagination is the 'key' to salvation for his characters.

In *ELN*, Peter Collister traces the influence of Meredith's *Diana of the Crossways* upon Mrs Humphry Ward at a significant stage of her career. Terrence L. Grimes (*VN*) writes on 'The Path to True Civilisation: *Celt and Saxon* and Meredith's View of Anglo-Irish Relations'. Noting the probable influence of Arnold, he examines the basis of Meredith's interest in questions of racial difference and the possibility of a civilising spiritual fusion between Celt and Saxon. M.Y. Shaheen (*N&Q*) prints and annotates 'Two Unpublished Letters by George Meredith to Edmund Gosse'.

46. *The Novel-Machine: The Theory and Fiction of Anthony Trollope*, by Walter M. Kendrick. JHU. pp. xiii + 143. £7.75.

47. *Anthony Trollope*, ed. by Tony Bareham. Vision Critical Studies Series. Vision. pp. 207. £10.95.

48. *The Small House at Allington*, by Anthony Trollope, ed. by James R. Kincaid. World's Classics. OUP. pp. xxii + 674. pb £2.50.



The second volume of *The Collected Letters of Thomas Hardy*<sup>49</sup> covers a shorter period of time than its predecessor and throws more sustained light on Hardy during an eventful stage of his life (1893-1901). The letters included, many of them previously unpublished, are generally longer and more expansive during this period: many of them belong to the first intimate stages of Hardy's relationships with Florence Henniker and Lady Agnes Grove; others, reflecting what the editors describe as 'Hardy's own sense of his position in the public imagination', broach a wide range of literary topics. Careful dating, annotation and cross-referencing help the reader to find his way through this engrossing volume. There is, unfortunately, little to recommend in Usha Walters's monograph on *The Poetry of Thomas Hardy's Novels*<sup>50</sup>. Her indulgent commitment to a view of Hardy as 'the Shakespeare of the English novel' and apparent ignorance of a whole decade of Hardy criticism produce a sadly flawed and overstated work.

Simon Gatrell (*CVE*) makes an interesting approach to 'Hardy and the Critics' by considering the significance of Hardy's own annotated comments in critical works published during his lifetime (particularly those by Chew, Hedgcock, and Brennecke). In a meticulously detailed survey of 'Gissing on Hardy: A Novelist's View of a Contemporary Writer' (*CVE*) Pierre Coustillas makes use of hitherto unpublished material to show the strength of Gissing's interest in Hardy's work. Walter M. Kendrick (*TSLL*) makes a circuitous approach to 'The Sensationalism of Thomas Hardy', viewing the early *Desperate Remedies* in the light of contemporary sensation novel debate which, he infers, Hardy probably knew well. He goes on to claim that Hardy's conscious awareness of opposed novelistic traditions (the novel of 'character' and 'incident') endures and deepens in his later fiction. In 'The birds *shall* have some dinner': Animals in Hardy's Fiction' (*DQR*) D.B.D. Asker considers Hardy's general attitude towards animal life in relation to Natural Law and the ethic of survival, before going on to analyse his symbolic use of animals in *Tess* and *Jude the Obscure*. *L&H* includes 'A Note towards an Historical and Class Analysis of Thomas Hardy's Novels', in which Michael Winter calls for an approach incorporating more rigorous attention to historical process, particularly the development of agrarian capitalism.

Hardy's sources for the cliff-scene in *A Pair of Blue Eyes* form the substance of two articles: John Halperin (*MLR*) finds the episode as a whole to have close and substantial parallels with Leslie Stephen's 'A Bad Five Minutes in the Alps' (1872), while Patricia Ingham (*RES*) discovers a source for Hardy's geological detail in Mantell's *The Wonders of Geology* (first published in 1838). The question of what happens to Eustacia Vye at the end of *The Return of the Native* prompts Frank R. Giordano Jr's re-examination of her life and the exact nature of her death (*TSLL*). Detecting in her actions the logic of self-destructive temperament, he argues that 'the thematic structure of the novel as well as the evolution of Eustacia's fundamentally Pagan character require that she commit suicide'.

49. *The Collected Letters of Thomas Hardy: Volume Two, 1893-1901*, ed. by Richard Little Purdy and Michael Millgate. Clarendon. pp. x + 309. £17.50.

50. *The Poetry of Thomas Hardy's Novels*, by Usha Walters, SSELRR 92. pp. ix + 176. pb.

J.T. Laird's 'New Light on the Evolution of *Tess of the D'Urbervilles*' (*RES*) supplements the findings of his earlier full-length study (noted in YW 57.291-2). He elaborates upon circumstances surrounding the later stages of manuscript composition and considers the place of two printed serial texts in relation to the novel's main line of transmission. *CVE* includes Annie Escuret's '*Tess des D'Urberville: le Corps et le Signe*'. In 'Hardy Ahead of his Time: "Barbara of the House of Grebe"' (*N&Q*) Rosemary Sumner considers how his short story of 1890 foresees the development of aversion therapy.

*SNNTS* includes 'A Perspective of One's Own: Thomas Hardy and the Elusive Sue Bridehead', in which Elizabeth Langland carefully analyses Sue's elusive inconsistency in the light of Hardy's changing intentions and the novel's formal difficulties – the evasions of the omniscient narrator, the dominance of Jude's perspective, and so on. She discovers a novel deeply ambivalent and incomplete in its evaluation of Sue and 'what it means as a social and historical fact to be a woman in Jude's world'. Finally, M.G. Wiebe (*ESC*) offers 'Further Light on Thomas Hardy and Horace Moule: A Letter'.

There are a number of books and articles to record on other writers of the later decades. Edward Guiliano has compiled an annotated international bibliography of Lewis Carroll studies from 1960 to the present<sup>51</sup>; it covers primary material, reference and bibliographic works, biography and criticism, and miscellanea. Esther Marian Greenwell Smith's survey of Mrs Humphry Ward<sup>52</sup> is dutifully comprehensive but lacks boldness of judgement and increasingly lapses into plot-summary.

Scholars now have an admirably comprehensive bibliographic guide to Stevenson's prose works in their entirety<sup>53</sup>. Its compiler, Roger G. Swearingen, treats the items in their chronological order of composition, each entry supplying a variety of information – dates of publication and composition, location of manuscripts, plus additional and often new facts about sources and revision. Smaller items this year include 'Rider Haggard and the Empire of the Imagination' (*ELT*), in which Wendy R. Katz describes the literary consequences of Haggard's 'fascination with dominance and power'. Ruth Gounelas (*AUMLA*) revealingly investigates Samuel Butler's commitment to homoeopathy and its underlying philosophy of the independence of mind and body. Establishing his familiarity with the psychophysics and medical theory of the time, she shows how fully the 'Ishmaelish' position of homoeopathy informs Butler's thought and work.

This year's *Gissing Newsletter* contains a number of interesting articles and notes, including 'Gissing in America: Two Tales Rescued from Oblivion' by Robert L. Selig and Pierre Coustillas; 'Gissing and "the Impertinent Ego": A Comparison of Editions of *The Unclassed*' by Robert S. Powell; 'A New Source for *Born in Exile*' by M.D. Allen; 'Gissing: The Reluctant Prophet' by W. Francis Browne; and '*The Town Traveller: A Comic Novel*' by Judith Brigley.

51. *Lewis Carroll: An Annotated International Bibliography, 1960-77*, by Edward Guiliano. Harvester. pp. viii + 253. £25.

52. *Mrs Humphry Ward*, by Esther Marian Greenwell Smith. TEAS 288. Twayne. pp. 163. \$9.95.

53. *The Prose Writings of Robert Louis Stevenson: A Guide*, by Roger G. Swearingen, Macmillan. pp. xxiii + 217. £15.

Two general articles, of substantial value in themselves, also throw light on Kipling's Anglo-Indian world. His literary contemporaries in India and their attitudes to race provide Frances M. Mannsaker (*VS*) with illuminating material in 'East and West: Anglo-Indian Racial Attitudes as Reflected in Popular Fiction, 1890-1914'. Also in *VS* Mahrukh Tarapor offers a detailed survey of 'John Lockwood Kipling and British Art Education in India'. This article carefully outlines the professional career of Kipling's father as artist teacher, and scholar in India from 1865 to 1893. In 'Structure in Kipling's *Kim*' (*VN*) David H. Stewart detects complexities of design which disrupt yet also complement its three-part division. George Grella (*TSLL*) considers John Huston's 1975 filmed version of a Kipling story in 'The Colonial Movie and *The Man Who Would Be King*'.

### 3. Prose

This section has the following parts: (a) Bibliographical and general; (b) Individual authors; (c) Periodicals and publishing history.

#### (a) *Bibliographical and general*

R.B. Freeman's and Douglas Wertheimer's *Philip Henry Gosse*<sup>54</sup> is an annotated bibliography of the Victorian naturalist and man of religion. It supplements Peter Stageman's bibliography of Gosse's first editions (1955), listing all the published writing, and uncovering a number of unrecorded items. Gosse, like Ruskin, illustrated his own work effectively, and the high quality of his prose and his status – a professional naturalist who lived entirely by writing for periodicals and books – are factors which make him and his work interesting on various counts: as an artist, as a populariser of science and religion, and as a journalist and author. Many of the annotations in this bibliography are so full that the volume makes for good reading as well as constituting a reference work.

*Sir Frederic Madden at Cambridge*<sup>55</sup> consists of extracts about Cambridge from some of the diaries of Madden who was Keeper of the Department of Manuscripts at the British Museum between 1837 and 1866, and one of the greatest paleographers of the nineteenth century. Most of the author's visits to Cambridge from 1831 to 1863 were for the purpose of collating manuscripts of the various volumes on which he was working, and his comments in the journals relate mainly to scholarly pursuits and places.

Two numbers of the Victorian Fiction Research Guides have appeared, 'Edmund Yates' by P.D. Edwards<sup>56</sup> and 'Time, *Murray's Magazine* & *The Quarto*. Indexes to Fiction', by Sue Thomas<sup>57</sup>. Almost half of P.D. Edwards'

54. *Philip Henry Gosse: A Bibliography*, by R.B. Freeman and Douglas Wertheimer. Dawson. pp. xviii + 148. £12.
55. *Sir Frederic Madden at Cambridge*, by T.D. Rogers. Cambridge University Library for Cambridge Bibliographical Society. pp. xiv + 94. n.p.
56. 'Edmund Yates', by P.D. Edwards. Victorian Fiction Research Guides 3. Department of English, UQueen. pp. iv + 73. \$5.
57. *Time, Murray's Magazine & The Quarto*, Indexes to Fiction', by Sue Thomas. Victorian Fiction Research Guides 4, Department of English, UQueen. pp. ix + 46. \$5.



Guide consists of a lively introduction which is followed by an annotated bibliography of Yates's journalism, verse, plays, manuscripts, and non-fictional prose as well as his fiction. Sue Thomas offers an introduction to each periodical followed by author and chronological indexes to *Time* (1879-91), *Murray's Magazine* (1887-91) and *The Quarto* (1896-8). Shaw, G.K. Chesterton, Louisa Molesworth, Vernon Lee, Andrew Lang, J.M. Barrie, and Eleanor Marx are some of the authors who appear in these pages.

In *Lib* Wilson F. Engel III describes the bequest to the Edinburgh University Library of the great nineteenth-century Shakespearean scholar, J.O. Haliwell-Phillipps. He stresses the interest of the scrapbooks and printed books. Some of the more significant items in the papers of Nassau William Senior deposited in the National Library of Wales at Aberystwyth are indicated by Gwyn Jenkins in *JNLW* (1979); Richard Whateley's criticism of Thackeray, letters from Henry James, Oscar Wilde, Robert Browning, Lewis Carroll, Stopford Brooke, and Thackeray, and the manuscript of Amy St. Loë Strachey's unpublished biography of Senior are among them. In *BIS* (1979) Joanne Shattock offers another of her competent, resourceful, and stimulating bibliographical essays, this time relating to the overall theme of the volume. 'Sources for the Study of Victorian Writers and their Publishers'. Recent acquisitions listed in *YULG* include the papers of William Clyde DeVane, four letters (1865-6) from Swinburne to Joseph Knight, and a letter, notebook, and manuscript of Matthew Arnold's.

About half of the essays brought together by James Olney in *Autobiography*<sup>58</sup> are original. The editor offers a thematic, historical, and bibliographical introduction in 'Autobiography and the Cultural Moment', and Georges Gusdorf writes a theoretical piece on 'Conditions and Limits of Autobiography'. Barrett J. Mandel's 'Full of Life Now' dispels two misconceptions: that autobiography represents memories of the past, and that autobiography is essentially fictional; he touches on *Father and Son*. Denying that there is any generic style or form, Jean Starobinski explores 'The Style of Autobiography'. William L. Howarth proposes 'Some Principles of Autobiography' which might prove a suitable basis for critical evaluation. Making an analogy between autobiography and a self-portrait, Howarth illustrates his ideas by a rewarding examination of various self-portraits from Parmigianino to Van Gogh. Stephen Spender considers 'Confessions and Autobiography'. In 'Recovering Literature's Lost Ground through Autobiography' James M. Cox invokes *The Autobiography of Thomas Jefferson*, and Robert F. Sayre studies 'Autobiography and the Making of America'. F. Scott Fitzgerald, Benjamin Franklin, Whitman, Henry Adams, and Frederick Douglas figure in his arresting piece. Robert Rosenblatt treats 'Black Autobiography: Life as the Death Weapon', and Paul John Eakin looks at one such work in 'Malcolm X and the Limits of Autobiography'. Germaine Brée identifies what she calls 'a particular form of "antiauto-biographic" autobiography' in considering *Manhood* and *The Rule of the Game* by 'Michel Leiris: Mazemaker', and Mary G. Mason focuses on four early autobiographies in English between the fifteenth and seventeenth centuries, by Dame Julian of Norwich, Margery Kempe, Margaret Cavendish, and Anne Bradstreet in

58. *Autobiography: Essays Theoretical and Critical*, ed. by James Olney. Princeton. pp. xi + 360. £15.60.

'The Other Voice: Autobiographies of Women Writers'. The editor considers 'The Ontology of Autobiography' and Louis A. Renza 'The Veto of the Imagination: A Theory of Autobiography' in which he takes up some of the arguments of the other contributors to the volume; he concludes that autobiography is neither fictive nor non-fictive, nor a mixture of the two, but an 'endless prelude', an incomplete literary project. Elizabeth W. Bruss contemplates autobiography in film in 'Eye for I: Making and Unmaking', and Michael Sprinker the metamorphosis of the concept of the author in 'Fictions of the Self: The End of Autobiography'. It is curious that hardly any of the many Victorian autobiographies are discussed in this volume which concludes with a select bibliography.

That autobiography offered Victorians the ability to mediate between the conflicting claims that knowledge is experiential and intuitional is Jonathan Loesberg's contention in *UTQ*. Autobiography gave the opportunity not only of skirting the threats of morbidity and inauthenticity in quest of philosophic mediation, but also of transforming and incorporating these within mediation. Autobiographies of Carlyle, Darwin, and Gosse figure, and Newman's *A Grammar of Assent* and *Apologia* are treated in some detail. The implications of the recent impulse to call autobiography fiction are not straightforward: the *Apologia's* central mode of discourse is purely a creation of language, and not simply a matter of rhetoric or the felicitous ordering of the events of the life.

A moderately interesting specimen of a diary, by Charles Compton (1828-84)<sup>59</sup>, Pre-Raphaelite artist and government official, appears, edited by Eunice H. Turner, with a short preface providing a biographical framework by Keith Robinson.

In *Comedy and Culture*<sup>60</sup> Roger B. Henkle treats the period 1820-1900 in a series of chapters on English comic writing, particularly prose; these are prefaced by a more general essay, '1820-1845: The Anxieties of Sublimation, and Middle-Class Myths'. Peacock, Thackeray, Jerrold, early and later Dickens, Hood, Gilbert, Carroll, the Grossmiths, Meredith, Butler, Wilde, and Beerbohm follow in what is a well written attempt to study comic writing within a specific social and literary context. Despite the breadth of treatment and the primacy of focus on comedy, Henkle does linger sufficiently on individual works and authors to be both specific and satisfying.

In *Revolution as Tragedy*<sup>61</sup> John P. Farrell treats the dilemma of Scott, Byron, Carlyle, and Arnold as exemplars of the response of the moderates to revolution in the nineteenth century; their appeal to the tragic spirit dignifies their position and supports the act of conscience which leaves them isolated between extreme ideologies. In the Arnold and Carlyle sections, Farrell considers two out-of-the-way essays in some detail, Arnold's 1877 piece on Lord Falkland and Carlyle's 1832 review of Ebenezer Elliott's *Corn Law Rhymes*—

59. *The Diary of Charles Compton (1828-1884)*, ed. by Eunice H. Turner, intro. by Keith Robinson. Stockwell. pp. 132. £5.25.

60. *Comedy and Culture. England 1820-1900*, by Roger B. Henkle. Princeton. pp. x + 373. hb £12.40, pb £4.90.

61. *Revolution as Tragedy. The Dilemma of the Moderate from Scott to Arnold*, by John P. Farrell. CornU. pp. 297. £12.25.

as well as more well-known material. The book is well written, and presents its case soundly, if not stunningly.

William E. Buckler begins *The Victorian Imagination*<sup>62</sup> with 'A Nonpolemical Introduction' which serves to establish the untendentious format he has devised for his seventeen essays on diverse aspects of his subject. He offers seasoned views of Arnold, Carlyle, Swinburne, Tennyson, Pater, and Hardy, with one essay on each of the first three authors, eight on Tennyson, two on Pater, and four on Hardy. In these Buckler writes illuminatingly about central subjects and works such as 'Tennysonian Madness' and 'Tennyson's Function of Poetry at the Present Time'.

Basil Willey's two works, *Nineteenth-Century Studies*<sup>63</sup> and *More Nineteenth-Century Studies*<sup>64</sup>, long thumbed by students of the period, appear in paperback. Although written over twenty-five years ago, both books contain essays on figures or aspects of the century unfamiliar to successive generations of new students who will find good introductory pieces here on Thomas Arnold, Bentham, Mill, Comte, George Eliot, Francis Newman, Froude, *Essays and Reviews*, and John Morley.

George P. Landow's learned and suggestive study of Biblical typology in *Victorian Types, Victorian Shadows*<sup>65</sup> is extended beyond literature to art and thought; beside a chapter on typology in the novel, narrative poetry, the dramatic monologue, and non-fiction, and another on typological structures in the work of Hopkins and Rossetti, are pieces on typological interpretation in the period, typology in the visual arts, political types, and two chapters on particular figures – Moses striking the rock and the Pisgah sight. The author comes to this book from earlier work on typology in Ruskin and W.H. Hunt, and his impressive command of the material here gives weight to his contention that Biblical typology pervades Victorian literature, art, and thought.

Ieuan Ellis's study of *Essays and Reviews: Seven Against Christ*<sup>66</sup> is a scholarly book-length work which draws on an array of nineteenth-century manuscript and printed sources, but fails to take proper account of more recent scholarship; and acknowledges almost no work after 1972; this is masked in part by the bibliography which excludes scholarly articles and lists books and pamphlets only. Ellis sets *Essays and Reviews* in its temporal context and discusses the years preceding it from 1845, and the aftermath to 1889, probes the religious and moral issues, recounts in detail the debate in periodicals and books and the controversy in the courts, and considers the wider implications. But the narrowness of the 'wider implications' and the purview of the book as a whole are indicated by the absence of any mention of Matthew Arnold, *Literature and Dogma*, or other of his works on religion.

62. *The Victorian Imagination*, by William E. Buckler. The Gotham Library. NYU. pp. x + 382. hb \$29.92, pb \$11.70.

63. *Nineteenth-Century Studies*, by Basil Willey. CUP. pp. v + 288. £4.95.

64. *More Nineteenth-Century Studies*, by Basil Willey. CUP. pp. 304. £4.95.

65. *Victorian Types, Victorian Shadows*, by George P. Landow. RKP. pp. xiii + 266. £13.50.

66. *Seven Against Christ: A Study of 'Essays and Reviews'*, by Ieuan Ellis. Studies in the History of Christian Thought, Vol. 23. Brill. pp. xi + 339. 98 guilders.



*Reckoning with the Beast*<sup>67</sup> by James Turner concerns Victorian attitudes towards the complex of animals, pain, and humanity in America and Britain. In this stimulating foray into intellectual history, Turner first traces the growth of interest in animal welfare as a bulwark against industrialisation, and the link of the Society for the Prevention of Cruelty to Animals (1824) with more general humanity, sympathy for suffering as well as suffering animals. That the new view of man as an animal in the wake of Darwin and the anti-vivisection movements with their focus on pain combine in creating a hostility to scientific medicine is gradually shown, along with the reply of science and its defenders. With the growth in legitimate outlets for humanitarian impulses by the end of the century, the intensity of protectiveness towards animals diminishes, and becomes allied with a more general emphasis on ecology. Turner focuses usefully on aspects of Victorian culture which, in literature and visual art, often appear in the apparently discrete areas of the sentimental and the scientific.

Richard Jenkyns, in *The Victorians and Ancient Greece*<sup>68</sup>, has written on a topic central to the literature of the period, and his table of contents seems to indicate an ambitious and fully serious work; it begins with the origins of Hellenism, and goes on to treat the death of poetry; self-consciousness in geography and history; the nineteenth-century background; tragedy; George Eliot and the Greeks; the consequences of sculpture; the interpretation of Greece; Homer and the Homeric idea; Plato; change and decay; classical art in the later nineteenth century; and the British empire and the Boer war. But instead, for example, of an engaged account of the nature and importance of classicism in the work of Arnold, Pater, and Wilde in the chapter 'Change and Decay', we get an indignant diatribe on the degree to which these authors fall short of an historical view of ancient Greece; Jenkyns's scorn of Aestheticism and his vilification of Pater and Wilde are untrammelled, and his intolerance in this respect leads to intellectual crudity and lacunae which sit uneasily beside his erudition: the tone of the discussion of Greek and Victorian notions of homosexual love is indicated by the author's repeated use of the term 'inversion' to describe Victorian homosexuality, and his attempt at a non-academic demotic style often falls into a glib, clichéd, rather than lively style. Notwithstanding these persistent and irritating qualities, the range of this book, its magpie variety and quantity of material, assure its importance.

In a widely ranging article, 'The Rise of the Fallen Woman' (*NCF*), Nina Auerbach examines the shape of a leading myth in fiction and art; stressing the great transforming power of the fall, she scrutinises not the grovelling figure but the enhanced, renewed, or empowered one – in paintings by Ford Madox Brown and Augustus Egg, and in *The Scarlet Letter*, *Ruth*, *Tess of the d'Urbervilles*, *Adam Bede*, and *The Mill on the Floss*.

Three general articles on Victorian medievalism are to be found in *BIS*. Noting the simultaneous use of the imagined medieval past as metaphor and the persistence of the real medieval past in the nineteenth century in 'Order and Disorder in the Medieval Revival', Alice Chandler examines the histor-

67. *Reckoning with the Beast*, by James Turner. JH. pp. xii + 190. £7.50 or \$ 16.

68. *The Victorians and Ancient Greece*, by Richard Jenkyns. Blackwell. pp. xi + 386. £15.

ical view of the author of *The Wanderer*, Cobbett, Gilbert Scott in *Secular and Domestic Architecture*, *The Heir of Redclyffe*, Gray's Eton College Ode, and *The Seven Lamps of Architecture*, all of which reveal the links of Victorian medievalism with the affective and supranatural aspects of nineteenth-century thought. In 'Democratic Myths in Victorian Medievalism' Rosemary Jann examines two postures towards the medieval, the Whig (Macaulay, Hallam, Freeman, Green) and the socialist (William Morris), which though opposed to each other are more significantly opposed to the dominant conservative tradition. In 'The Pre-Raphaelites and the "Mood of the Cloister"' Herbert Sussman traces the transformation of the nature of Gothic from the early nineteenth century to 1860 by examining depictions of the monastic or cloistered life in *Past and Present*, early works of the PRB, Rossetti's watercolours of the late 1850s, Morris's 'Defence of Guenevere' and Pater's 'Aesthetic Poetry'. His conclusion is of interest: 'A sensibility we can call "Decadent", and artistic forms we can call *symboliste* do emerge in England in the 1850s and 1860s, but they appear through transformations in the handling of medievalist codes'.

In *CLS* Ottavio M. Casale and Allan C. Dooley note and analyse significant moments in the Victorian response to the 'massive pessimism' in the work of Giacomo Leopardi from Sainte-Beuve's essay in 1844, through pieces by G.H. Lewes, Gladstone, Margaret Oliphant, Richard Garnett, James Thomson, and John Tullock, to Arnold's remarks in 1881 in his preface to *Poetry of Byron*: 'If the Victorians failed to see Leopardi whole, often protecting their own partial vision by effectively censoring him, surely much of their uncertainty derived from the tensions in Leopardi himself'.

In an ambitious article in *PSt* Richard Dellamora detects 'A Victorian Optic: Translucent Landscape in Coleridge, Ruskin, and Browning', a typology to be found in passages from *The Statesman's Manual*, *The Stones of Venice III* and *Modern Painters II*, and 'Childe Roland to the Dark Tower Came'; and in *Genre* Lawrence Poston traces the persistence of the prose pastoral tradition in Alexander Smith's *Dreamthorp*, William Morris's *News from Nowhere*, and Gissing's *The Private Papers of Henry Ryecroft*. This chronological examination of three versions of Victorian pastoral demonstrates an evolution in the Victorian use of the countryside as a dual metaphor for society and the imagination. Pater and Carlyle serve Poston as significant bases for comparison in this interesting and ruminative piece.

Dame Helen Gardner's Presidential address to the MHRA, 'Literary Biography', reprinted in *MLR*, includes a substantial and detailed consideration of Robert Gittings' theories of biography and *The Older Hardy*. Continuities in the literary criticism of Leslie Stephen and Virginia Woolf are Virginia R. Hyman's subject in *ELT*. Both father and daughter tried to see and present the author under review in an historical and social context and to give an account of the critic's reactions. George Holyoake's role on *The Leader* and his friendship with G.H. Lewes are noted in a review article in *ES* by William Baker, and in *ELN* K.K. Collins reveals an unnoted reference by Herbert Spencer to George Eliot in *The Study of Sociology*.

#### (b) *Individual authors*

A.C. Benson's mammoth diary is the principal source for David

Newsome's fascinating and stylish biography<sup>69</sup> of this late-Victorian son of an Archbishop of Canterbury who was first at Eton and Cambridge as a student, and then, respectively, as a schoolmaster and don. This fulsome diary runs from 1897 when Benson was a house-master at Eton to his death in 1925, when Master of Magdalene College, Cambridge. Benson, who published poetry and fiction, had public recognition as a professional and prolific biographer, editor (of Queen Victoria's letters), and essayist. The diary affords telling views of this writing life, and his personal life which is itself of considerable interest; Newsome deftly supplies all manner of supporting material concerning these and his earlier time with his family. A myriad of Victorian and Edwardian notables parade through the pages, including Swinburne, Oscar Browning, Edmund Gosse, Hugh Walpole, Percy Lubbock, Henry James, and two Eton figures, Edmond Warre and Francis Warre Cornish. Although Benson never knew Pater, his diaries for the period of the writing of his Pater biography provide new information. The book is handsomely printed, illustrated, and indexed.

In 'Carlyle and Jocelin of Brakelond: A Chronicle Rechronicled' (*BIS*), Linda Georgianna reveals the systematic revisions which Carlyle makes of his source for Abbot Samson in *Past and Present*, revisions which alter drastically Jocelin's historical sense and conclusions about heroes. This, an historian's view of Carlyle's transformations of his source, is instructive and well written. *Past and Present* also occupies Richard L. Stein in *VN*. In 'Midas and The Bell-Jar: Carlyle's Poetics of History' he plumbs Carlyle's use of the symbolic mode for the defamiliarising method of narrative, and lights on the tableau of the 'hungry forties' achieved through the use of the story of Midas in the first paragraph of *Past and Present*, and the closing of 'Signs of the Times'; Carlyle is shown here to be a Paterian modern artist who 'transforms history into images to create the sense of freedom, and for whom that freedom is a function of the word'. In 'Heroic Failure in *Frederick the Great*' (*PSt*) Myron C. Tuman affirms Morse Peckham's suggestion that what interests Carlyle primarily is not the order Frederick created, but his alienation and failure.

In *The Carlyle Newsletter* K.J. Fielding publishes Carlyle's scenario of the Cromwellian story as a dramatic chronicle, one of various trial sketches which Carlyle essayed during his search for a form for his *Cromwelliad*, probably at the end of 1842, and Fred Kaplan publishes parts of ' "Phallus-Worship" (1848)', a response to the Revolution of 1848 and to the writing of George Sand. In the same journal Aileen Christianson details Carlyle's long gestation and writing of 'The Negro Question' which appeared in *Fraser's* in December 1849, and Edward Sharples has a note on Helen Kennedy, Jeffrey, and Carlyle in which he compares the facts of the events associated with the trial for murder by poisoning in 1812 of Helen Kennedy with Carlyle's account of it in *Reminiscences*. Ian Campbell reports briefly on the activities of The Carlyle Society of Edinburgh from its inception in 1929, and Anne M. Skarbarnicki on the Strouse Collection at Santa Cruz. Rodger L. Tarr provides an annotated Carlyle Bibliography for 1978-9, and James Edgar 'News from Cheyne Row'. Using a section in the recently discovered Forster Ms. (1841) by Carlyle, Heather Henderson writes on 'Carlyle and the Book

69. *On the Edge of Paradise. A.C. Benson: The Diarist*, by David Newsome. Murray. pp. xiii + 405. £17.50.



Clubs: A New Approach to Publishing?' (*PublH*). As well as Carlyle's real opinions Henderson considers generally the phenomenon of the controversial book societies in the first half of the century, viewing them both as preservers of antiquarian texts (for good or ill) and as working models of co-operative clubs which could have revolutionised contemporary publishing practice. In this rich and suggestive piece, Henderson includes generous portions of the manuscript.

In 'From Chronicle to Quest: The Shaping of Darwin's "Voyage of the Beagle"' (*VS*) John Tallmadge considers the rhetorical strategies Darwin used to shape his raw materials into finished text.

The Princeton University Press's edition of the letters of Edward Fitzgerald<sup>70</sup>, poet, and translator of *The Rubaiyat of Omar Khayyam* has appeared in four volumes which span the years 1830 to 1883. It includes over a thousand previously unpublished letters, as well as those from smaller printed collections. Fitzgerald corresponds with zest and with fascinating and cumulative detail; his closest friends include such figures of renown as Carlyle, Crabbe, George Borrow, Thackeray, and Alfred and Frederick Tennyson. Each volume begins with a chronological chart of the letters in it, and includes an index and illustrations. A detailed chronology of the author's life, and full and pertinent biographical profiles of Fitzgerald and frequently recurring personages enhance the introductory pages of the first volume. One missing piece of information is a detailed note on the reception and reputation of the *Rubaiyat*, a subject on which we are led to speculate from dates of its editions, various letters, and a single short paragraph. Princeton have been commendably generous with space and the Terhunes present an exemplary and beautifully printed scholarly edition. In 'The Benevolent Christ in Gosse's *Father and Son*' (*PSt*) James D. Woolf concludes that Edmund Gosse clearly places himself in the tradition of nineteenth-century theological liberalism in contradistinction to the religious view of his father. Robert H. Tener (*VPR*) returns to his previous work on the attribution by internal evidence to R.H. Hutton of various articles in the *National Review*, and supplies detailed evidence now for three of them.

A 1950 edition of J.S. Mill's seminal essays on Bentham and Coleridge with an introduction by F.R. Leavis<sup>71</sup> is reprinted, in hardcover and paper. In 'Mothers, Fathers, and the Life of Reason' (*CCREV*) Michael Palencia-Roth explores the psychology of Mill's attitudes toward his family and their effect on his work, as seen in the *Autobiography* where his mother is the suppressed presence, and through his biography.

In a lively and combative piece, Tom Shippey introduces a paperback edition of William Morris's *The Wood Beyond the World*<sup>72</sup> which includes some of the graphics and illustrations from the Kelmscott editions. Shippey regards it as historical fiction rather than prose romance.

It is Herbert Sussman's argument in *VN* that the continuity between the

70. *The Letters of Edward Fitzgerald, 1830-1883*, ed. by Alfred McKinley Terhune and Annabelle Burdick Terhune. 4 Vols. Princeton. pp. 1x + 712; pp. xxi + 629; pp. xxxiii + 753; pp. xxvii + 653. £21.80 per volume.

71. *Mill on Bentham and Coleridge*, intro. by F.R. Leavis. CUP. pp. 168. hb £9.50, pb £3.50.

72. *The Wood Beyond the World*, by William Morris, intro. by Tom Shippey. OUP. pp. xix + 168. pb £2.95.

PRB and its second generation is essentially a matter of avant-garde methods and position rather than similarities of style and subject matter. Jerome Bump's 'Hopkins, Christina Rossetti, and Pre-Raphaelitism', also in *VN*, claims to concern itself primarily with the influence of Pre-Raphaelite poetry and art on Hopkins, but the piece discusses Pre-Raphaelitism and Hopkins even-handedly and in rather general terms. In *DR* Maggie Berg contributes a review-article, 'A Neglected Voice: Elizabeth Siddal' on the occasion of the publication of the collected poems.

*PRR* has changed its title to *Journal of Pre-Raphaelite Studies (JPRS)*: Brian Lewis has an interesting piece on art and social history in 'Thomas E. Plint – A Patron of Pre-Raphaelite Painters'. A Leeds speculator, Plint successfully imposed his taste on works commissioned from Ford Madox Brown, D.G. Rossetti, and less directly Burne-Jones. Lewis regards Plint's inclusion in the Hogarth Club as an index of a closeness with the Pre-Raphaelites not shared by other patrons, and relates Plint's motives for collecting with those of two Leeds contemporary collectors, John Sheepshanks and Ellen Heaton. The sale of his collection in 1861 revealed a distinguished gathering of not old but new masters. In a note in the same journal, 'Baa-Lambs and Scapegoats: A Note on the Role of Animals in Pre-Raphaelite Art', Jack T. Harris compares the animal paintings of the Pre-Raphaelites with the 'monkeyana' pictures of Tom Landseer, and concludes that the most successful Pre-Raphaelite pictures today are not the allegories but those painted out of 'love of the mere look of things'.

OUP offers a paperback, third edition of C.S. Dessain's praised life of Newman<sup>73</sup>, the bibliography of which has been somewhat unevenly updated by Gerald Tracey. Two works by John R. Griffin are apposite here. His *Newman: A Bibliography of Secondary Studies*<sup>74</sup> is arranged topically around twenty-eight subjects such as Tract 90 and The Cardinalate, and around Newman's works. It includes dissertations and an index which, given the overlapping of many of the topics, is necessary rather than merely desirable as the introduction suggests. Griffin's *The Oxford Movement: a Revision*<sup>75</sup> focuses on Erastianism; it seeks to show that the butt of Newman's critique of Liberalism was not Macaulay and the Whigs, as Arnold supposed. In a series of essays it examines what Keble, Newman, Froude, and Pusey wrote on the subject of the alliance of Church and state, without, it is claimed, recourse to secondary sources. In 1833, Griffin argues, the leaders of the Movement were radicals.

An event of some importance is the appearance of the first scholarly edition of Walter Pater's *The Renaissance*<sup>76</sup>, edited by Donald Hill who has chosen the 1893 text as copy text, and who includes additionally two apposite reviews by Pater. The editorial format of the volume echoes that of R.H. Super's edition of Matthew Arnold's prose, with the text lineated and clear, and the notes and variorum in the back. Hill's short preface is formal and

73. *John Henry Newman*, by C.S. Dessain, Third ed. OUP. pp. xii + 180. pb £2.95.

74. *Newman: A Bibliography of Secondary Studies*, by John R. Griffin. Front Royal, Va.: Christendom. pp. v + 145, pb \$12.

75. *The Oxford Movement: A Revision*, by John R. Griffin. Christendom. pp. ii + 100. pb \$2.50.

76. *The Renaissance*, by Walter Pater, ed. by Donald L. Hill. LUCal. pp. xxv + 489. \$25.

contains bibliographical information and acknowledgements. In the back is a Pater chronology, illustrations, and an index restricted to Pater's text and the variorum. The considerable merit of this volume lies in the editor's identification of many of Pater's sources, his scholarly commentary on more general issues, and the collation of textual variants.

Gerald Monsman pursues his notion of Pater as a writer primarily of autobiography in his most recent book<sup>77</sup> in which he isolates within Pater's work the same themes of artistic self-consciousness which are present in contemporary authors such as Borges, Beckett, and Robbe-Grillet. Alternating discussion of psychological and textual themes, Monsman moves from a suggestive first chapter on 'Criticism as Creation' to one on Pater's first three books, from 'Parent and Child' to a fourth chapter on *Gaston de Latour* — 'The abandoned Text' — and to a last essay on 'Beauty and Evil' in 'Emerald Uthwart' and 'Apollo in Picardy', which are viewed as 'covert commentaries' on Pater's incapacity to finish *Gaston*. Monsman makes quite interesting observations on Pater's reflexive style, but one thirsts for simple sentences in the exposition.

*Walter Pater: The Critical Heritage*<sup>78</sup> is regarded by its editor, Robert Seiler, as a memorial tribute to Pater which provides a critical profile of Pater's reputation from 1873 to 1910; he thus includes obituaries, and extracts from letters, journals, and books as well as reviews in this welcome volume. Seiler's resolve to maintain a balance in his selection of admirers and detractors results in his omission of important reviews — of *The Renaissance* in the *Spectator* and *Saturday Review*, for example; but he atones for this in the second part of his select bibliography in which he lists reviews and notices not reproduced. He has unearthed much obscure material of interest, and each item has a headnote and footnotes; the introduction and the index are full and painstaking, and the whole a rich, informative, and convenient one-volume compendium. Routledge's computer set text unfortunately does not rise to underlining, and distinction of titles of articles, periodicals, and books is difficult.

Franklin E. Court offers a critical evaluation of early critics of Pater<sup>79</sup> — Mrs Oliphant, W.H. Mallock, W.H. Stillman, Mrs Pattison, J.A. Symonds, George Saintsbury, Mrs Humphry Ward, Edmund Gosse, and John Morley — in an effort to provide an impression of Pater's reputation before he became inseparably linked with aestheticism. To assess the critics' judgements, Court deals with their 'lives, moral predilections, literary interests and credos, scientific biases, self-protective myths and other relevant qualities'. But Court's epitome of Gosse, for example, seriously misrepresents the aim and tone of Gosse's *Cornhill* obituary of Pater, as an attempt to show Pater as a 'languishing literary oddball'. Moreover, Court's wrenched emphasis on the 'intelligence and good sense' in Morley's vituperative review of Swinburne, Court's ignoring of Morley's dismissal of the 'mixed vileness

77. *Walter Pater's Art of Autobiography*, by Gerald Monsman. Yale. pp. ix + 174. £7.80.

78. *Walter Pater: The Critical Heritage*, ed. by R.M. Seiler. RKP. pp. xvi + 449. £14.25.

79. *Pater and his Early Critics*, by Franklin E. Court. ELS Monograph Series No. 21. English Literary Studies, UVict. pp. 99. n.p.



and childishness' in *Poems and Ballads*, denies the unmistakable force of this review which caused Swinburne's publisher to withdraw the poems from circulation. Court's attempt to 'place' contemporary criticism of Pater in the life and work of each critic is frustrated by limitations of space and the conception of the project: the selection of critics appears arbitrary, and the place of publication – the specific periodical – alternately ignored and discussed.

Court edits the Pater volume<sup>80</sup> in the *ELT* series of Annotated Secondary Bibliography; Richard Bizot, Francis L. Nye, Lawrence Schriever, and Samuel Wright contribute abstracts. The volume covers a 'representative body of criticism' on Pater from 1871 through 1973 including some dissertations. But Court and his contributors have not cast their net as widely as Robert Seiler does in the *Critical Heritage*. In 1873 alone Court seems to have omitted four items, two of which are substantial. Checks on other years covered by both volumes show that on the whole Court is silently selective on a significant scale; nor are he and his contributors as successful in attributing anonymous articles as Seiler is. But Court's volume covers the twentieth as well as the nineteenth century, and many of the full annotations will be useful to scholars.

In *The Absent Father*<sup>81</sup> Perry Meisel offers a study of repressed influence in which Pater represents Virginia Woolf's escape route from the sway of her father. Meisel wishes to establish the relation of Woolf's prose criticism (and only secondarily the novels) to Pater's work. She is shown to betray her indebtedness by recurrent and habitual use of particular figures of speech found in Pater, which are outlined in a chapter, and to have been captured by Pater 'on the level of stance as well'. The focus of this work is Virginia Woolf, but Meisel's interesting psychological speculations may well be suggestive to Paterians.

In 'The Uncanny Critic of Brasenose: Walter Pater and Modernisms' (*VN*) Sharon Bassett argues that Pater embraces the tensions within culture between historicism and idealism which Arnold shuns. Bassett first demonstrates Pater's modernity in this matter in *Plato and Platonism's* rendition of Darwin's 'tangled bank' and goes on to detect the 'viable presence' of the 'Essay on Style' in twentieth-century criticism, notably in Edmund Wilson and Joseph Frank, and of *Greek Studies* in Northrop Frye. Pater's sense of the *unheimlich*, a product of these tensions, anticipates modern criticism's notion of the uncanny and defamiliarisation. In 'Narrative Design in Pater's "Gaston de Latour"' (*VS*) Gerald Monsman contends that close attention to its narrative pattern and to thematic connections with *Marius the Epicurean* and 'The Child in the House' reveal the 'strikingly modern thesis that literature creates artifice rather than imitates reality'. In his discussion Monsman draws on direct knowledge of the unpublished chapters. In *ELN* John J. Conlon reviews the myriad forms that the word 'Diaphaneite' has taken in Pater studies and contests Germain d'Hangest's explanation in his mono-

80. *Walter Pater*, compiled and ed. by Franklin E. Court. Annotated Secondary Bibliography Series on English Literature in Transition, 1880–1920. NIU. pp. x + 411. \$25.

81. *The Absent Father. Virginia Woolf and Walter Pater*, by Perry Meisel. Yale. pp. xxii + 249. £12.30.

graph on the author that the word is a French noun; it is a Greek verb. Gary Crossan (*N&Q*) alleges, doubtfully, 'A Slip of Pater's Pen' in 'Romanticism' (1876) and subsequently. Henry James, Pater, and Botticelli's madonnas are Adeline R. Tintner's subject in 'Another Germ for "The Author of Beltraccio"' in *JPRS*. Tintner locates the germ in James's 'Florence Notes' (1874) which in turn reflect Pater's essays on Botticelli and Leonardo.

Two works concerning Ruskin are biographical. Joan Abse's *John Ruskin: The Passionate Moralists*<sup>82</sup> is a full-scale life, the first in twenty-five years. It reflects the considerable amount of new information which has emerged in the interval, but it confines itself quite strictly to the life, and treats the works insofar as they relate to Abse's view of Ruskin as a moralist. The book is clearly and effectively written, and the whole is well paced; there is a generous index and adequate references. It is an excellent testimony of the state of Ruskin biographical studies by 1980 as well as a good read. Van Akin Burd in *John Ruskin and Rose La Touche*<sup>83</sup> introduces and edits Rose's unpublished diaries of 1861 and 1867, but the diaries with their annotations occupy less than forty pages, and Burd's introductory essay in which he provides a scholarly and fascinating perspective for the diaries constitutes the heart of the volume. In 'Ruskin's *Ethics of the Dust* and Rose La Touche' (*DUJ*) Helen Pike Bauer finds that the connections between Rose and the lectures to the girls of Winnington Hall reveal pronouncements about the nature of love, the demands of life on women, and the proper response to both. In 'Ruskin's Changing Evaluation of Poetic Vision' (*VN*) the same author seeks to account for Ruskin's change of mood concerning the works of Milton and Dante from 1860. While in the 1850s Ruskin praises the sublime vision, in the 1860s he regards their images of the supernatural as 'vague and visionary', a position which reflects his decline of faith in the power of symbolic understanding. In *JPRS* Roger Ramsay combs *Praeterita* for comments about literature which contribute to a portrait of the artist. To Ruskin's undervaluation of delight and his predilection for 'thought, conceptual truth, opinion', the author attributes Ruskin's errors of critical evaluation – his preference for Scott and Byron and his dislike of Shakespeare, Dickens, and fictions more generally – and his achievement as author of non-fictional prose. Avrom Fleishman's 'Praeterita: Ruskin's Enclosed Garden' (*TSLL*) notes that work's domination by the *topoi* of the garden and the fall and points to the wider resonance resulting from the Biblical language and iconography assimilated and harboured by writers of Ruskin's culture.

In *PSI* two pieces treat *The Stones of Venice*: N.N. Feltes offers 'The Stones of Ruskin's "Venice": A Materialist Analysis' in which he examines the ideological form of Ruskin's ideas, and how the book itself was produced. This affords an interesting perspective on the work. In 'Describing Buildings' Michael Brooks compares Ruskin's prose with that of other writers on architecture of the period. Ruskin's descriptive prose was intended to persuade its readers and its success was resented by some and admired by others.

82. *John Ruskin: The Passionate Moralists*, by Joan Abse. Quartet. pp. ix + 366. £10.95.

83. *John Ruskin and Rose La Touche*, by Van Akin Burd. Clarendon. pp. xvi + 192. £6.95.

The presentation of St Marks is examined closely, and Ruskin's influence on the prose style of architects who followed him is briefly assessed. In 'John Ruskin: The Patron as Pygmalion' (*JPRS*) Leonore Beaky shows the Ruskin's patronage of Millais, D.G. Rossetti, and more particularly Lizzie Siddal stemmed from a persistent urge in Ruskin to remake and change those around him.

The biography of Sydney Smith<sup>84</sup> has come out of Alan Bell's research and preparations for a new greatly expanded edition of Smith's letters. A founder of and contributor to the *Edinburgh Review*, a frequenter of the Whig salon at Holland House, a country parson, Canon of St Paul's, and a wit, Smith is a person of variety, renown, and interest; Bell's biography is full of pithy detail and learning.

Robert Louis Stevenson's *Travels with a Donkey* (1879)<sup>85</sup>, essays describing a twelve-day journey in the Cevennes with Modestine, is reprinted. Fanny Trollope continues to attract modern critics. This year she is the subject of a scholarly biography, *Mrs Trollope: The Triumphant Feminine in the Nineteenth Century*<sup>86</sup>, by Helen Heineman who has attempted to reconstruct her life from contemporary letters, including nearly 250 newly discovered ones, some of which reveal Mrs Trollope's relations and negotiations with her publishers and others her place within a circle of women. Professor Heineman makes room for detailed commentary on the fiction and travel writing. The bibliography is full, particularly on manuscript location, and the footnotes many and detailed.

Anita Roitinger's Salzburg Study on Oscar Wilde<sup>87</sup> by its own estimate reveals nothing new. In 'The Moral Implications of Oscar Wilde's Aestheticism' (*TSLL*) John A. Quintus examines the Preface to *The Picture of Dorian Gray* and the essays in *Intentions*. While this somewhat abrupt piece lacks elegance and sophistication, it is not without interest for its assessment of the unresolved and simultaneous Arnoldian and Paterian elements of Wilde's art criticism which Quintus argues is not philosophy of art. In *N&Q* John Stokes identifies Wilde as the author of a review of *Crime and Punishment* in the *Pall Mall Gazette* in May, 1886.

### (c) Periodicals and publishing history

Drawing on the diaries of Charles Dodgson and the Macmillan letter books, Morton N. Cohen portrays in *BIS* (1979) an atypical relationship of author and publisher in 'Lewis Carroll and the House of Macmillan'. The tripartite piece treats Dodgson's indefatigable fastidiousness about the quality of printing and the details of publishing, but also the terms on which books were sold more generally – for publisher, bookseller, and author. In 'The Fiction Earning Patterns of Thackeray, Dickens, George Eliot, and Trollope' (*BIS*, 1979) John Sutherland presents in list form the first earnings and form of the

84. *Sidney Smith*, by Alan Bell. Clarendon. pp. x + 250. £8.50.

85. *Travels with a Donkey*, by Robert Louis Stevenson. Cave. pp. 227. £4.95.

86. *Mrs Trollope: The Triumphant Feminine in the Nineteenth Century*, by Helen Heineman. OhioU. pp. xii + 316. £12.60.

87. 'Oscar Wilde's Life as Reflected in His Correspondence and his Autobiography', by Anita Roitinger. SSAA 12. USalz. pb.



novels of four Victorian novelists and goes on to assess briefly the significance of emergent patterns. In the same volume June Steffensen Hagen looks at the decade following the appearance of the illustrated Moxon edition of selected poems in 1857 in 'Tennyson's Troubled Years with Moxon & Co.: A Publishing Relationship'.

In *VPR* two articles treat related specialist magazines. Margery Land has a nicely full portmanteau piece, 'Childhood's Champions: Mid-Victorian Children's Periodicals and the Critics' which chronicles and explores the tensions in the trade created by demand for moral tales and the need to combat the 'dreadfuls' and 'blood and thunder' found in the penny weeklies. Apart from the astonishing suggestion that 'It was primarily through the lens of fiction that the protected middle-class child formed his notions about society', this is an informative and well-judged article. In 'Fathering and *The British Mother's Magazine*, 1845-1864' Barbara Fass Leavy veers uneasily between the implications of the content of this periodical for determining its tone or colouring ('incipient feminism') and a more dominant emphasis on the implications of its content for late twentieth-century feminism and family psychology. Also in *VPR* Christopher Kent compiles and introduces 'A Preliminary List' of 273 periodical critics of drama, music, and art, 1830-1914. He includes details of their area of critical expertise, education, lifespan, profession, the principal periodicals to which they contributed as critics and when, and sources where reference to them can be found. The list is also indexed by periodical title.

In 'Spheres of Influence: 'The Quarterlies and their Readers' (*YES*), Joanne Shattock concentrates on the *Edinburgh Review* but modifies the notion of compartmentalised writers and readers of the quarterlies generally. John Nicholson's 'Popular Imperialism and the Provincial Press: Manchester Evening and Weekly Papers, 1895-1902' (*VPR*) seeks to substantiate that the majority of the press before and during the second Boer War did not express unmitigated jingoism as has been long assumed. Three essays in *VPR* concern early stages of periodicals. The founding of *The Yellow Book* is the subject of an unpublished letter of Henry Harland, its literary editor, to John Lane its publisher, in 'Much Talk of the Y.B.' by John Spalding Gatton. Another debut figures in 'The Press and the Launching of the Women's Suffrage Movement, 1866-1867' by Theodora Bostick: in addition to Mill, a small group of women helped gain access to the press and helped stimulate public debate of the issue. Sybille Pentazzi tells of '*The Roman Advertiser*, 1846-1849', the first journal in English to be published in Italy; its interest is enhanced by its coinciding with the crucial years of the early *Risorgimento*, and its record of named visitors to Rome.

In *PublH* Karl H. Pressler writes on the bibliographical problems associated with the Tauchnitz edition, which until 1928 carried no date on the title page of all editions save that which had appeared on the title page of the first. In 'Richard Carlile and *The Republican*' (1819-25) Joel Wiener reveals some technical problems of editing and publishing a 'personal' journal of the older type and some of the ways in which popular journalism began to change in this period (*VPR*). Carlile's editorship of *The Republican* is something of a special case in that for most of its existence its editor was in prison for blasphemous libel for publishing Tom Paine's *Age of Reason*. In the same

journal, Michael Woolf outlines 'The "Key" Serials Project: A Finite Experiment in Victorian Periodicals Bibliography' and invites scholars to participate.

#### 4. Drama

This year's review begins with the good news that the separate introductions to Michael R. Booth's five-volume *English Plays of the Nineteenth Century* have now been collected in a single volume<sup>88</sup>. Though removed from their original context and remaining unrevised, the prefaces undoubtedly stand on their own as a valuable introduction to the variety and evolution of the period's drama. Booth's foreword indicates the adjustments of emphasis which he would now wish to make in the original text – for example, added stress upon acting and production styles, economics of the theatre, and the composition of audiences. It should be added that many of these grey areas have been illuminated by Booth's subsequent articles, and these (along with other recent research) are included in his selected bibliography.

Harvey Crane offers a knowledgeable and pleasantly anecdotal chronicle of the West Country stage combined with a roll-call of its famous sons, daughters, and visiting celebrities. His account of the region's drama in *Playbill*<sup>89</sup> is structured around the contrasting fortunes of Exeter and Plymouth theatres, the latter developing in opposition to often stern Puritan resistance and their programmes also strongly marked by the naval and military character of the town.

Another of this year's volumes, David Mayer's handsome edition of *Henry Irving and 'The Bells': Irving's Personal Script of the Play by Leopold Lewis*,<sup>90</sup> is an example of collaborative theatrical scholarship at its best and has a wider appeal than one might at first suspect. Its primary aim is to offer Irving's text with his numerous stage-directions and alterations, all of which throw light on his meticulous attention to staging and details of acting. A further bonus lies in the more generalised view it offers of the association between a leading actor and a melodrama which became one of his most popular vehicles from 1871 to his death in 1905, and an actual performance of the play is vividly remembered in a memoir by Eric Jones-Evans. Considered as a whole, the volume also strikingly evokes the typical features of theatre-practice as called into being by a typical melodrama of the time: adapted by Lewis from a French original and designed for a Victorian audience ready to 'share vicariously the experience of criminal action, guilt, fear of discovery, and eventual retribution', the play-text is accompanied by Etienne Singla's original musical score, contemporary reviews, and a selection of photographs and engravings of Irving in the leading part of Matthias.

Several past articles on general aspects of Victorian theatre and song are reprinted in a recent volume of *Literary Taste, Culture and Mass Com-*

88. *Prefaces to English Nineteenth-Century Theatre*, by Michael R. Booth. ManU. pp. xii + 231. pb £6.25.

89. *Playbill: A history of the theatre in the West Country*, by Harvey Crane, M&E. pp. xiii + 290. £7.95.

90. *Henry Irving and 'The Bells': Irving's Personal Script of the Play by Leopold Lewis*, ed. by David Meyer, with a foreword by Marius Goring and a memoir by Eric Jones-Evans. ManU. pp. xviii + 134. £15.

*munication*<sup>91</sup>: this selection includes John Shand's 'Pantomime' and 'Music Hall', and Peter Davison's 'Afterword to *Songs of the British Music Hall*' and 'A Briton True? A Short Account of Patriotic Songs and Verse as Popular Entertainment'. *VS* contains Carol Simpson Stern's useful survey of 'Some Recent Writings on Victorian Theatre'.

Studies of Victorian plays, theatres, and production-styles include 'The Decline and Rise of the Brighton Theatre, 1840-1860' (*NCTR*), in which Kathleen Barker interestingly follows the declining fortune of the Theatre Royal under successive managers and in competition with the town's other attractions. She then shows how the remarkable rally in live entertainment during the 1850s was associated with the purchase of the Royal Pavilion for the town and with the engagement of Henry Chart Nye as principal low comedian and, later, manager at Theatre Royal. Daniel Barrett (*NCTR*) considers 'John Hare's Court Theatre, 1875-1879' in the context of larger theatrical trends and controversies during the 1870s. A former actor in the Bancroft company which had so successfully staged T.W. Robertson's comedies, Hare as theatre-manager attempted but eventually failed to establish a new home for modern English comedy. Barrett traces how Hare, like the Bancrofts and others, eventually fell in with the preference for purified and anglicised adaptations of French plays. In 'Edward Saker's Revivals and Charles Kean: An Addendum' (*TN*) M. Glen Wilson publishes a letter from Ellen Kean to Saker in support of Russell Jackson's view (*TN*, 1978) that Kean's influence on the staging of Shakespeare was more considerable in the provinces than in London. Terence Rees (*TN*) describes two surviving gas plates, one in what was formerly the Tyne Theatre and Opera House (Newcastle) and the other in the Buxton Opera House.

Articles on plays and playwrights are very scarce this year. Peter Dixon and Rodney Hayley (*NCTR*) survey the theatrical history and critical reception of '*The Provoked Husband* on the Nineteenth-Century Stage'. Suitably pruned of some of Vanbrugh's 'low' elements, this comedy remained a popular favourite with genteel audiences and attracted some of the century's best players – notably the Kemble family and Macready. Students of Arthur Wing Pinero's plays have reason to be grateful to Jack W. Weaver and Earl J. Wilcox (*ELT*) who have compiled an annotated bibliography of writings about him. J. Peter Dyson (*ELN*) notes a surprising instance of influence in '*Waiting for Godot* and *The Mikado*: The Game of Time'.

Dickens's relationship with the theatre of the day forms the substance of two articles in *The Dickensian*. Returning to the manuscript of W.L. Rede's *The Peregrinations of Pickwick* (1837), Mary McGowan examines a play which exploited the current success of Dickens's novel in combination with other stock entertainments of the day. Her study also discounts the legend that Rede's was the first of the Pickwick plays to be staged. Paul Schlicke thoughtfully assesses the relationship between *The Old Curiosity Shop* and Macready's production of *King Lear* in 1838, which Dickens undoubtedly knew. With its intensified pathos, melodrama, and submerged eroticism tending to be centred on the touching image of a father-child relationship, this

91. *Literary Taste, Culture and Mass Communication, Volume 8: Theatre and Song*, ed. by Peter Davison, Rolf Meyersohn, and Edward Shils. C-H; SH, 1978. pp. xvi + 279.



production seems to throw considerable light on parallel effects in Dickens's novel.

Good paperback editions of Wilde's work continue to appear and now include two New Mermaid volumes devoted to *Lady Windermere's Fan* (edited by Ian Small)<sup>92</sup> and *The Importance of Being Earnest* (edited by Russell Jackson)<sup>93</sup>. These are reliable critical editions, each with an informative introduction, textual apparatus, and notes. Wilde's *Complete Shorter Fiction*<sup>94</sup> appears as a World's Classics paperback, edited and succinctly introduced by Isobel Murray.

John Allen Quintus (*TSL*) discusses 'The Moral Implications of Oscar Wilde's Aestheticism' on the basis of Wilde's view of art and its influence upon culture as found in *Intentions* and the preface to *Dorian Gray*. Kerry Powell (*PL*) considers *Dorian Gray* in the light of close resemblances it shares with two stories by Hawthorne and one by Arlo Bates – two writers who, either singly or together, seem to offer an important literary parentage for *Dorian Gray*. Maintaining that the many undisclosed secrets in Wilde's writing have a purely literary significance, Linda Dowling (*VN*) focuses on 'The Portrait of Mr W.H.' as a text reflexively questioning its own status: exploiting the ambiguous 'absences' created by imposture and secrecy, Wilde is 'at the same time celebrating and ironically subverting the fin de siècle ideal of autonomous art'.

92. *Lady Windermere's Fan*, by Oscar Wilde, ed. by Ian Small. New Mermaids. Benn. pp. xxxiii + 102. pb £2.95.

93. *The Importance of Being Earnest*, by Oscar Wilde, ed. by Russell Jackson. New Mermaids. Benn. pp. xlv + 128. pb £2.95.

94. *Oscar Wilde: Complete Shorter Fiction*, ed. with intro. by Isobel Murray. World's Classics. OUP. pp. 271. pb £1.50.

## CHAPTER XVI

# The Twentieth Century

MAUREEN MORAN, SUSAN PAINTER and JAMES REDMOND

This chapter has the following sections: 1. The Novel, by Maureen Moran; 2. Verse, by Susan Painter; 3. Prose Drama, by James Redmond.

### 1. The Novel

An increasing interest in minor or neglected authors can be noticed this year. Some good biographical work and excellent editions of primary material have been produced.

#### a) General Studies

*TCL* continues to offer useful annotated bibliographies of interest to the student of modern fiction. The Annual Bibliography of Short Story Explication is to be found in the summer issue of *SFF*, and the Annual Bibliography of Commonwealth Literature appears in the second number of *JCL*. Readers interested in the Irish and Anglo-Irish novel will wish to consult the 1979 Bibliography for Irish/Anglo-Irish Literature in *IUR*. S.B. Bandara supplies 'A Bibliography of Caribbean Novels in English' (*JCL*). *Style* has the usual helpful bibliographies on stylistic matters. *Conradiana*, *DHLR*, *JJQ* and *EWN* provide first-rate checklists of current criticism on specific authors.

Martin Seymour-Smith's *Novels and Novelists*<sup>1</sup> is primarily a biographical-critical 'dictionary' dealing with over 1,300 authors and more than three thousand works of fiction. As might be expected in a work of such breadth, comments and judgements offered are slender, superficial, and sometimes idiosyncratic. Although the volume purports to include the 'best fiction writers of every nationality', the bases of selection – 'popularity' and critical 'acclaim' – are so diverse that the bewildered reader can get no sense of what 'best' means. Popular but limited authors like M.M. Kaye and Richard Gordon are assessed in the same clipped manner as Joyce, Beckett, and Lawrence. But the greatest peculiarity of this odd production for the coffee-table is the condescending award of 'star ratings' to novels for readability, characterisation, plot and literary merit. It is difficult to imagine the intended readers for this work. Serious students of literature will readily perceive the pitfalls of 'talent-contest' criticism. Readers for pleasure may be initially attracted by the copious illustrations, the promise that 'difficult' fiction will be made to seem accessible, and some short essays like Gāmini Sālgado's on 'The Novelist at Work' and J.A. Sutherland's sketchy treatment of

1. *Novels and Novelists: A Guide to the World of Fiction*, ed. by Martin Seymour-Smith. Windward. pp. 288. £8.95.

'Approaches to the Novel'. But ultimately the pretentious and gimmicky tone will undermine confidence in this book.

Christopher Butler<sup>2</sup> chooses to focus on the post-*Wake* avant-garde in his study of modern literature, painting, and music. The contemporary period for Butler is marked by the singular freedom of the artist who has been liberated to discover new art forms, new ways of confronting 'earlier traditions', new systems for delineating 'the mental processes of the artist' himself. For the fiction of Beckett, Borges, Pynchon and Robbe-Grillet, this means a blurring of clear distinctions between fact, fiction, game, dream and reality. Despite obvious difficulties for the reader, the new novel exists solipsistically 'to dramatize the possibilities of its own form and medium'. The notion thus derived of the novel as a linguistic construct is seen as an important key to avant-garde fiction, and leads Butler to view contemporary art as a new expression of the art-for-art's-sake code. This volume is rather dense and compressed with its interweaving of three complex mediums or artistic expression; and one may argue that more traditional approaches are also to be found in artistic work today. But Butler's own enthusiasm for his subject is engaging. Although he concludes that avant-garde art defies categorisation and is primarily self-contradictory and anarchic, he makes a strong case for its acceptance since its multiplicity of experimental approaches is 'definitive of our age'.

John Fletcher's *Novel and Reader*<sup>3</sup> has an interesting subject: 'the relationship between the writer of fiction and his audience.' But the treatment of this theme is disappointing, for Fletcher gradually re-interprets it to accommodate his concern 'with the humane qualities in literature and with the social dimension of fiction'. The result is an urbane survey of the major European tradition of fiction after 1830 with its interest in the psychological analysis of characters and its treatment of the alienated hero. The 'modernist phenomenon' of 'narrative introversion' and the growing sense of the novel as an important but autonomous 'fictive structure' are considered, and chapters are also devoted to novels which explore 'extreme situations' (like *Nausea*), to psychological narratives (such as the multi-faceted *Molloy*), to women's writings, and to fiction based on mythic quests for a 'promised land'. The range of fiction is impressive, and Fletcher moves comfortably from Stendhal to Bradbury, from Murdoch to Melville. But, with the exception of a chapter on the rhetoric of narrative persuasion, there is little sharp and sustained focus on the crucial relationship between the novelist, the novel, and the reader. Fletcher's rather obvious conclusion betrays this lack of direction; he decides that, in the best fiction which 'enhances our awareness and enriches our experience', 'originality lies in variation upon the standard schema, while remaining within the general convention. The reader co-operates with the author by accepting these conventions'.

On the other hand Steven G. Kellman<sup>4</sup> isolates and concentrates admirably on an important sub-genre in modern fiction – that of the reflective or 'self-begetting' novel. Kellman sees 'this device of a narrative which is in effect a

2. *After the Wake: An Essay on the Contemporary Avant-Garde*, by Christopher Butler. Clarendon. pp. xii + 177. £7.95.
3. *Novel and Reader*, by John Fletcher. Boyars. pp. 192. £8.95.
4. *The Self-Begetting Novel*, by Steven G. Kellman. Macmillan. pp. x + 161. £10.



record of its own genesis . . . [as] a happy fusion of form and content' and a liberating prospect for both author and reader alike since it 'encourages multiple readings' and hence greater flexibility of approach. Proust's *A La Recherche* is the paradigm for this kind of fiction, and Kellman capably (albeit wordily) charts the development of French reflexive fiction through Sartre, Butor, and Mauriac, noting the increased tendency towards self-criticism and doubt which the form promotes. The chapter on the reflexive tradition and the English novel is given primarily to summaries of key self-begetting novels in British fiction – *A Portrait of the Artist as a Young Man*, *Point Counter Point*, *Under the Net*, *The Alexandria Quartet*, and *The Golden Notebook*. Kellman's comments on the influence of French reflexive fiction are concise but helpful, and he takes pains to show how often the self-begetting tradition is modified or adapted by English authors for their own ends. In addition, related issues such as the connections between fiction and reality are raised. There is a summary chapter on American reflexive novels which covers a great deal of ground fairly briefly. But the most interesting section is the final consideration of *Molloy*, *Malone Dies*, and *The Unnamable* which rounds out the book nicely for Beckett's trilogy is viewed as a parody of Proust's desire for liberation and immortality. Beckett's open-ended, self-begetting work becomes a blasphemous and hellish exercise in self-perpetuation. This, then, is the ironic culmination of the reflexive urge: 'the entire project of novel-writing becomes increasingly suspect'.

In Edith Kern's energetic consideration of the 'absolute comic'<sup>5</sup> there is much emphasis on the ambivalence of modern farce with its 'juxtaposition of the . . . sacred and the profane'. Joyce and Beckett are viewed as excellent purveyors of this mode of humour which offers 'an enjoyment in degradation linguistic and otherwise of what society generally holds high'. The essence of the genre is seen to lie in the trickster figure who is simultaneously both scapegoat and victimiser. Students of comedy will be grateful for the readable chapter tracing the development of this character in the literature and culture of many societies.

Harold Kaplan's *The Passive Voice*<sup>6</sup>, published in 1966, has been issued for the first time in paperback. Kaplan's treatment of the movement in modern thought towards analysis rather than action highlights the results for twentieth-century fiction. He detects, in modern novels, 'a sustained passivity in character, whether keyed by passive sentience or by determined or automatistic action'. Action becomes the subject of 'the mock-heroic'. Although somewhat dated and simplified in its approach to narrative self-consciousness, *The Passive Voice* still makes a useful contribution to our understanding of how novelists cope with 'a fear of the solipsistic impasse and a compulsive drive to establish the sense of reality' in a modern world obsessed with 'thought about thought'.

Students of modern fiction will wish to consult a number of valuable articles in *Poetics*. Teun A. van Dijk edits a special issue on 'Story Comprehension'. In other numbers, Laurel Brinton considers free indirect style, and Marie-Laure Ryan tries to develop criteria for distinguishing between fiction

5. *The Absolute Comic*, by Edith Kern. ColU. pp. xi + 219. \$24.

6. *The Passive Voice: An Approach to Modern Fiction*, by Harold Kaplan. OhioU, 1979. pp. xiv + 239. hb £7.20 pb £2.40.

and 'other languages [which] use involving statements about non-existing worlds'. Two articles, one by Siegfried J. Schmidt, the other by Ada Wildekamp, Ineke Van Montfoort, and William Van Ruiswijk, explore the concept of fictionality. In *PMLA* Judith Ryan illuminates connections between empirical psychology and the early twentieth-century novel with its emphasis on 'consciousness', 'self', and 'subjectivity'. She believes she has discovered a previously unseen 'movement away from narration through the medium of a specific subjective mind to a technique in which . . . "the world is seen without a self"'. A reading of *The French Lieutenant's Woman* prompts David Lodge to investigate the post-modernist delight in ambiguous, multiple, and false endings (*EDH*).

There has been little general work done this year on writing by and for women. Elizabeth Wilson<sup>7</sup> wonders 'what happened to feminism after the war' and devotes her book to providing an answer. However, Wilson's sociological investigation of the changing attitudes to women means that she uses literature as a source of social documentation. Her chapter on novelists touches briefly on the likes of Rosamund Lehmann, Iris Murdoch, Anthony Powell, and Doris Lessing but is in the main a primitive sketch of the relationship between novelists and social trends and beliefs. In *DR* Virginia Tiger focuses her study of 'the female novel of education and the confessional heroine' on *The Golden Notebook*. Doris Lessing is linked 'to the eighteenth century – female – tradition of moral didacticism in the novel', largely because of 'her scepticism about female subjectivism'. In *Co11L* Margaret Church explores 'social consciousness' in the writings of Elizabeth Bowen, Iris Murdoch, and Mary Lavin.

The heroic quest of the homosexual for selfhood is the central theme of Stephen Adams' survey<sup>8</sup> of a contemporary literary subject. Adams summarises the main attitudes to the male homosexual in the work of Gore Vidal, James Baldwin, Truman Capote, E.M. Forster, Christopher Isherwood, Angus Wilson, and Iris Murdoch, among others. There are some interesting comments on methods of presentation, notably the use of gothic modes by writers like Carson McCullers who wish to portray the grotesque horrors 'of individuals trapped within their compulsions and sexual obsessions'. But for the most part, little new light is shed on the fiction. Forster is predictably thought to show 'homosexual fulfilment [as] . . . incompatible with conventional involvement in society'. Isherwood's concern with isolation and 'the individual's search for a homeland' is related to homosexual experience. Angus Wilson and Iris Murdoch are applauded for exploring the connection 'between love and self-deception' regardless of sex. In the end, post-war homosexual literature is typed by Adams as 'an exposure of the continuing obstacles to self-fulfilment and of the comedy and tragedy of the still unrealised potential' of love between men.

Interest in the relationship between literature and modern cultural and political trends continues unabated. Frank Gloversmith 'questions the radical commitment of thinkers, critics and artists' during the 1930s and edits a

7. *Only Halfway to Paradise: Women in Postwar Britain: 1945-68*, by Elizabeth Wilson. Tavistock. pp. vi + 233. pb.

8. *The Homosexual as Hero in Contemporary Fiction*, by Stephen Adams. Vision. pp. 208. £10.95.

number of lively essays<sup>9</sup> to prove his point. He writes himself on the attitudes to culture entertained by J.C. Powys, Clive Bell, R.H. Tawney and T.S. Eliot, discovering that Eliot, Powys and Bell were largely fearful of vast social change and content with 'an anachronistic hypostatizing of past achievements'. In a second essay Gloversmith cleverly analyses Auden's textual revisions of his 1930s poetry and reveals a remarkable erasure 'of all images of social revolution'. At the same time he exposes 'Orwell's hostility to any sustained analysis of social ills and evils and to any developed critique sustained by political theory'. Valentine Cunningham looks disapprovingly at the pressure on authors of the 1930s 'to "take sides"', and John Coombes charts the 'intellectual history of British popular frontism'. A snappy piece by Stuart Laing connects documentary reporting techniques, the desire for social analysis, and developments in narrative methods during the period. This essay focuses on John Sommerfield's *May Day*. The preoccupation of popular fiction with the destructiveness of war and 'the deficiencies of existing defences' is Martin Ceadel's theme. David Mellor investigates 'images of loss, abandonment and catastrophe' in the art of the period, while Jane Lewis shows just how far women were 'from a real equality' in the decade. Alun Hawkins writes on 'the political culture of the Communist Party of Great Britain, 1930-35'. John Lowerson thoughtfully demonstrates the relationship between arguments about the countryside and divisions in Britain 'about the direction and speed of social change'.

*Political Fictions*<sup>10</sup> is Michael Wilding's attempt to redress what he sees as a serious imbalance in critical approaches to novels with political content. Wilding calls for a radical kind of criticism which would respect the political integrity of works like *Darkness at Noon* and *Nineteen Eighty-Four* while paying full attention to 'literary strategies'. At times he falls short of this ideal himself as in his strident consideration of Lawrence's distrust of industrial capitalism and discomfort with the traditional narrative form of 'bourgeois realism'. To be sure, Wilding quite correctly indicates that Lawrence gives priority to the needs of the individual and he defends Lawrence against unjust charges of fascism. But 'literary strategies' and methods of presentation are not really given the supremacy which they deserve. However, his consideration of Orwell's anti-utopia is much more challenging; for Wilding argues well that 'the closed, static society which Orwell has presented is achieved in large part by the willed, reductive rewriting of earlier political fictions' like *We* and even *Gulliver's Travels*. When Wilding does engage with the text at a literary level, he has useful contributions to make, not least of which is his insistence that radical political ideals call for radical modes of expression, for the rejection of traditional realism, for the use of fable and fantasy.

A number of fascinating studies have appeared this year dealing broadly with travel and adventures abroad. Peter Conrad's *Imagining America*<sup>11</sup> is a lively, unpretentious and shrewd account of the ways in which America has undergone 'imaginative metamorphoses' in the hands of English writers.

9. *Class, Culture and Social Change: A New View of the 1930s*, ed. by Frank Gloversmith. Havester; Humanities. pp. 285. £20.

10. *Political Fictions*, by Michael Wilding. RKP. pp. xii + 266. £9.75.

11. *Imagining America*, by Peter Conrad. RKP. pp. vi + 319. £7.50.



Often irreverent, Conrad is quick to point out the surprisingly different Americas discovered and re-imagined by poets and novelists as they sought their own identities. The Victorian Wilde tried to improve America; Rupert Brooke was content to be charmed by the continent, even when he discovered the lack of 'private life' there. Robert Louis Stevenson prettified the nation in keeping with his own romantic and chivalric notions; Kipling hailed the epic quality of life there. Lawrence was attracted by the primitive 'mythological past' of the southwest though he was finally repulsed by the American 'diseased and distraught state of mind'. Conrad is also good on the ways in which writers employed different creative forms to describe their versions of the New World. Huxley and Wells, for example, both used science fiction to present the societies and attitudes they perceived – though with different results. Wells thought America capable of futuristic evolution to 'a new charitable order in society and an intelligent reconstruction of the economy'. Huxley at first satirised America, then came to place a mystical value on the very aspects of life he satirised. Like Isherwood he gradually translated vices and fads 'into mystical virtues'. This is a most enjoyable book, and one which can be recommended to the casual reader interested in cultural history as well as to the more serious student of contemporary literature.

Paul Fussell is more conventional but also interesting in his survey, *Abroad: British Literary Travelling Between the Wars*.<sup>12</sup> His claims that 'the book aspires at once to the condition of literary criticism, social and cultural history, and autobiography' are a little too ambitious. But it is fair to say that he has done a first-rate job of summarising the movements and literary output of writers like Lawrence, Waugh, Durrell, Huxley, Orwell, Greene, and Isherwood on the subject of their travels. In the opening chapters Fussell creates a real sense of the delights – and dangers – of journeys abroad from 1918 to 1939, and he also offers sections on individual writers, setting out the contexts of their travel books and commenting briefly on matters of literary interest. The chapter on 'travel books as literary phenomena' makes a case for viewing travel literature as 'a subtle instrument of ethics', and there are some pertinent comments on the relation of travel literature to other literary forms. It is not difficult to agree with Fussell that travel writing is a neglected genre deserving of sharp analysis; his book serves as an excellent starting-place for such critical activity.

In *Dreams of Adventure, Deeds of Empire*<sup>13</sup> Martin Green attempts the near-impossible: a 'simplified' treatment for the general reader of the development of adventure literature with a consideration of the main themes and forms of adventure myth-tales and a relating of these to real-life imperialist history – all via a critical stance derived from structuralism. Once over the high-blown explanations of what he proposes to do, Green settles down to an engaging survey of plots, themes, and settings in adventure fiction, ranging impressively over a great many authors including Defoe, Cooper, Tolstoy, Verne, Haggard, Kipling, Conrad, Scott, Lessing, and

12. *Abroad: British Literary Travelling Between the Wars*, by Paul Fussell. OUP. pp. x + 246. £8.95.

13. *Dreams of Adventure, Deeds of Empire*, by Martin Green. RKP. pp. xvi + 429. £10.50.

Naipaul. Recurring motifs, historical contexts, literary and cultural influences are mentioned, and Green makes a heroic effort to give general impressions of his authors' use of adventure material. Even so, literary matters are not always to the fore. In a descriptive work of this nature, there is little time for textual consideration of a formal nature, despite occasional attempts to relate adventure novels to the serious fiction of the time. The conclusions drawn are of a predictable – and sociological – kind: imperialism emerges as 'foolish, dangerous, and wrong', a force which 'infected our imagination'. But Green also believes adventure novels should be taught to encourage 'a general turning towards adventure in ready appreciation . . . an acknowledgement of our heritage'.

Studies dealing with English fiction written outside Great Britain include P.J. Drudy's helpful collection of essays, *Irish Studies: I*<sup>14</sup>. This is the first volume in an interdisciplinary series, and it sets a high standard. Seamus Heaney offers 'reflections on the Irish Literary Revival', noting that the great writers who mythologised Ireland obscured a parochial interest emphasised by poets like Patrick Kavanagh. David Ford provides valuable background material in his consideration of 'Church, State and Irish Christianity'. Frank O'Connor's attitude toward Gaelic culture is the subject of a careful piece of analysis by Ruth Sherry. She believes that O'Connor came to concentrate on the 'earlier manifestations, literary or architectural' of Gaelic Ireland in order to avoid the contentious issues arising from 'manifestations of the Gaelic tradition as remained living in modern Ireland'. Mary C. King is fascinated by 'the evolution' of Synge's dramatic language, especially as seen in *The Aran Islands*. David R. Clark writes well on the connection between Yeats's 'The Fisherman' and 'The Tower' and Samuel Ferguson's 'Willy Gilliland'. Thomas Mallon finds a comparison of Yeats and Sassoon 'instructive'. Both poets have a strong 'sense of the influence of the dead'. The fascinating relationship between *Ulysses* and 'revolutionary Irish politics' is established by Jeanne A. Flood who shows how Joyce employed 'concepts and images used by Pearse to articulate his patriot-martyr's response to Ireland'. She contends that Pearse and Joyce believed Ireland 'had to take its freedom in the sacrificial blood of Irishmen'. Hubert McDermott's treatment of 'structuring devices' in 'The Dead' is rather perfunctory. On the other hand John P. De Sollar's essay on Beckett's drama and fiction is a thought-provoking study of the importance 'of sound and silence' in giving Beckett's characters 'an autonomous existence outside the text'. Finally, a review of *A New History of Ireland, Volume Three* provides M.A.G. Ótuathaigh with an opportunity of assessing the state of 'Irish historical scholarship'.

Another series is launched with John Cronin's *The Anglo-Irish Novel: Volume One*<sup>15</sup>. Although this first volume deals with nineteenth-century fiction by Maria Edgeworth, John Banim, Gerald Griffin, William Carleton, Charles Kickham, George Moore, and Somerville and Ross, students of modern Anglo-Irish fiction will wish to consult Cronin's work for it clearly shows the outline of a tradition (thematic, linguistic, and topographical) to which contemporary Irish fiction is indebted. One novel by each author is

14. *Irish Studies: I*, ed. by P.J. Drudy. CUP. pp. viii + 160. £16.50.

15. *The Anglo-Irish Novel: Volume One: The Nineteenth Century*, by John Cronin. Appletree. pp. 157. £6.95.

rigorously analysed and set into its literary, political, and historical context. The end result is a picture of society 'in flux' and for which the conventional English novel form is totally inappropriate.

Raymond Beilby and Cecil Hadgraft<sup>16</sup> offer some elementary biographical and literary comment on three turn-of-the-century Australian women novelists: Ada Cambridge, Tasma, and Rosa Praed. Beilby and Hadgraft conclude simply that their subjects seem 'unusual people . . . more interesting than what they wrote'.

In *DR* Margaret Atwood writes caustically on the state of literature and publishing in Canada. A neat account of the relationship between the pastoral tradition and problems of identity in Canadian fiction is offered by Walter Pache (*CanL*). Linda Hutcheon compares Leonard Cohen's *Beautiful Losers* and Robertson Davies' *Fifth Business*. She is interested primarily in how novelists treat themes, and concludes, in her *CanL* article, that Canadian writers are 'attracted to the ironic mode within the narrative genre'. The Summer issue of *UTQ* contains a survey of Canadian fiction (1979) by Sam Solecki and R.P. Bilan.

The 'Beginnings' series published in *Landfall* has been reprinted with an introduction and notes by Robin Dudding.<sup>17</sup> New Zealand writers such as Janet Frame, Frank Sargeson, Maurice Duggan, and O.E. Middleton recall the circumstances under which they began to write. Influential factors such as the need for perseverance and the importance of the Depression recur with amazing frequency in the often wry, always interesting, accounts.

In *JCL* Patricia Morris considers early black South African newspapers and the development of South African fiction. 'Literary isolation was aggravated by racial discrimination, not confined to it.'

The literary salon of the nineteenth and twentieth centuries is not a well-researched subject. Peter Quennell has helped to eradicate this neglect with his charming collection of essays entitled *Genius in the Drawing Room*<sup>18</sup>. Hilde Spiel, Prudence Hannay, Cynthia Gladwyn, Joanna Richardson, Peter Quennell, Victoria Glendinning, Max Egremont, Robert A. Rosenstone, Bruce Cook, Joseph Wechsberg, and Harold Acton offer succinct and entertaining accounts of the salons and personalities of such diverse hostesses (and hosts) as Rahel Levin Varnhagen, Lady Blessington and Lady Holland, Fanny von Arnstein, Juliette Récamier, Delphine de Girardin, Dorothea de Lieven, Lady Jane Francesca Wilde, Lady Desborough, Mabel Dodge, Salka Viertel, Karel Capek, and Lady Emerald Cunard. Though their techniques and motivations varied, these adept conversationalists all 'knew how to please, to humour, to entertain, to stimulate'. All exploited the profitable connections 'between conversation and civilisation' with grace and aplomb.

Peter Quennell's other volume published this year, *The Wanton Chase*<sup>19</sup>, is

16. *Ada Cambridge, Tasma and Rosa Praed*, by Raymond Beilby and Cecil Hadgraft. Australian Writers and Their Work Series. OUP, 1979. pp. 48. pb £1.75.
17. *Beginnings: New Zealand Writers Tell How They Began Writing* ed. by Charles Brasch, with introd. and notes by Robin Dudding. OUP. pp. 118.
18. *Genius in the Drawing-Room: The Literary Salon in the Nineteenth and Twentieth Centuries*, ed. by Peter Quennell. W&N. pp. 188. £8.50.
19. *The Wanton Chase: An Autobiography From 1939*, by Peter Quennell. Collins. pp. 192. £8.95.



a richly observed and wittily written autobiography from 1939. His Bohemian world is almost a salon in itself, peopled by such diverse figures as Arthur Koestler, Evelyn Waugh, Winston Churchill, Noel Coward, and Somerset Maugham. In view of the many amusing and telling vignettes in this book, one is grateful that Quennell is 'a natural backward-looker'.

Barbara Strachey<sup>20</sup> tells the story of the Pearsall Smith family with care and sympathy. It is primarily the tale of the 'fierce feminist' and Quaker Hannah Whitall Smith, shrewd observer, dedicated preacher, talented writer and overbearing mother of Logan Pearsall Smith, Mary Smith (the wife of Bernard Berenson), and Alys Smith (the deserted wife of Bertrand Russell). The family made many contacts in the English world of letters. Moreover, Mary's children had intimate links with the Bloomsbury Group: Ray married Lytton Strachey's brother Oliver, and Karin (whom Virginia Woolf found 'crude and rasping' with 'great pillar-like legs . . . breezy goodheartedness and immense munching') married Adrian Stephen. Barbara Strachey has ransacked much unpublished material for this lively investigation of a strong and idiosyncratic family with an impact 'like a burst of shrapnel'. It is a shame that some crabbed reference notes spoil this otherwise splendid biographical study.

John Pearson's excellent account of another idiosyncratic family – the Sitwells<sup>21</sup> – has appeared in paperback. Pearson draws on published and unpublished sources for this detailed exploration of the Sitwell legends. There is some comment on the artistic achievements of Edith, Osbert, and Sacheverell, but for the most part, Pearson is concerned with revealing the bizarre truth about the lives of the self-publicising brothers and sister. He is clearly enthralled by the 'excruciating melodramas and family disasters' which dogged the trio, but he is never adulatory or pompous in his revelations. His biography is an engaging introduction to the 'British shock-troops of the *avant-garde*'.

Gerald Brenan's *South from Granada*<sup>22</sup>, with its brief portraits of visitors such as Lytton Strachey and the Woolfs, has just appeared in paperback.

Two short works related to Gurdjieff will be of background interest to students of Katherine Mansfield. Colin Wilson's monograph,<sup>23</sup> is both a biography of the magician, teacher, psychological theorist and psychiatrist, and also an explication of the key concepts in Gurdjieff's system. Henri Thomasson's journal of his struggle to live the Gurdjieff experiment has been translated by Rina Hands<sup>24</sup>.

More and more serious critical work is being done on the popular genres in contemporary fiction. Walter E. Meyers' *Aliens and Linguists*<sup>25</sup> is a snappy

20. *Remarkable Relations: The Story of the Pearsall Smith Family*, by Barbara Strachey. Gollancz. pp. 351. £9.95.

21. *Facades: Edith, Osbert and Sacheverell Sitwell*, by John Pearson. Fontana. pp. 540. pb £3.95.

22. *South from Granada*, by Gerald Brenan. CUP. pp. xii + 282. pb £3.95.

23. *The War Against Sleep: The Philosophy of Gurdjieff*, by Colin Wilson. Aquarian. pp. 95. pb £2.95.

24. *The Pursuit of the Present: Journal of Twenty Years in the Gurdjieff Work*, by Henri Thomasson, trans. by Rina Hands. Avebury. pp. 205. £7.

25. *Aliens and Linguists: Language Study and Science Fiction*, by Walter E. Meyers. UGeo. pp. xii + 257. \$16.

and topical overview which uses linguistic analysis to survey the treatment of communication in science fiction. Although this is primarily a descriptive summary of language problems raised in science fiction novels, Meyers makes some interesting discoveries. Ranging over modern American and British science fiction stories and novels of the past thirty years, he shows how unimaginative and ignorant many science fiction authors are in their handling of language. There is little knowledge of how languages change or even of how language systems might be defined. Protagonists are rarely exposed to language learning, though they are required to undergo every other 'degradation or suffering'. Such lost opportunities for exploring the nature and function of language appal Meyers who believes 'one of the ways we can protect and expand our freedoms is by finding out how language works. Science fiction . . . is especially suited for giving instruction about language'. Clearly, more work is needed in this fascinating area.

Rex Malik<sup>26</sup> has collected some uneven seminar papers given in 1979 on the relationship between 'science fact and science fiction'. A number of essays are concerned purely with technological predictions and expectations for the future. However some papers do treat literary and artistic concerns. I.F. Clarke surveys futuristic fiction up to World War I. H. Harrison castigates the academic science fiction industry, reminding readers of the increasing maturity of contemporary science fiction with its dependence on the 'people' sciences. A.E. Van Vogt wonders about the kinds of invention which are found in science fiction, but concludes that, whatever the subject, science fiction is concerned with 'expanding the consciousness of those involved'. A 'Brain-Storming' session which begins with the question 'How would you write a sci-fi television movie?' ends with a critique of the Hollywood treatment of science fiction. Suzanne Landa shows a changing emphasis in cinematic portrayals of computers. They are no longer malevolent manipulators but 'people amplifiers'. Rex Malik interviews Arthur C. Clarke who predicts the end of the race: 'we are all going to sit glued to our TV games and civilisation will collapse'.

There is a great deal of plot summary in John Griffiths' comparison of Western and Russian science fiction<sup>27</sup>. Nevertheless, Griffiths does manage to point out some interesting variations between the futuristic novels of different nations and cultures. Soviet science fiction is frequently 'based on contemporary scientific and technical knowledge'. The science fiction of Britain and America is much more hypothetical and pessimistic. Griffiths believes that these findings establish a significant connection between science fiction and social expectations. If this is the case, and 'if the despairing SF writers of the West and the silent and conforming ones of the East are right in their image of what the future holds then there will be no tomorrow'. In *Novel* Patrick Brantlinger convincingly links science fiction and Gothic romance as 'forms of apocalyptic nightmare fantasy characterized by themes of demonic possession and monstrous distortion'.

26. *Future Imperfect: Science Fact and Science Fiction*, ed. by Rex Malik. Pinter. pp. x + 219. £12.

27. *Three Tomorrows: American, British and Soviet Science Fiction*, by John Griffiths. Macmillan. pp. vi + 217. pb.

John M. Reilly<sup>28</sup> has edited a handy compendium of over six hundred entries for English Language crime and mystery writers of this century, including Kingsley Amis, P.D. James, Dorothy Sayers, and Graham Greene. Each entry includes biographical and bibliographical data and a short critical essay summing up the writer's main characteristics, merits, and contribution to the genre. Reilly's succinct preface makes a good attempt at defining mystery writing and accounting for its popularity. Nineteenth-century and foreign-language mystery writers are given brief consideration in the appendices.

The critical respectability of detective fiction is further enhanced by the appearance of a Twentieth-Century Views collection of essays<sup>29</sup> about the genre. In his introduction Robin W. Winks capably outlines the chief hallmarks of detective novels with their insistence on 'individual responsibility' and 'the existence of evil'. In the first (most informative) part of the collection, various critics examine the genre. W.H. Auden tries to account for its magical and artistic functions, and Dorothy Sayers connects detective stories with 'Aristotle's prescriptions in the *Poetics*'. A hostile Edmund Wilson refuses to care 'who killed Roger Ackroyd', Joseph Wood Krutch advances some sound literary reasons for the popularity of detective fiction, and Gavin Lambert analyses the appeal of the literature of dread and threat. In the second part, a history of the genre is offered (pre-1929 by Dorothy Sayers, post-1929 by George Grella). In the 'literary analysis' section, John G. Cawelti considers the genre in terms of 'formulaic literature' and the culture which produced it, Jacques Barzun catalogues the merits of detective short stories, Julian Symons looks at mutations in the crime short story, and Erik Routley dismisses the genre as 'entertainment for puritans'. In Part Four, Ross Macdonald examines his own writing, John G. Cawelti writes on Christie and Sayers, and Ronald A. Knox offers some light-hearted guidelines for prospective writers of the genre. Finally, George N. Dove suggests critical work which needs to be undertaken on detective fiction, and Robin W. Winks comments on four influential modern thriller writers: Donald Hamilton, P.D. James, William Haggard, and Robert L. Duncan. There is a quite awesome appendix devoted to American university courses on detective fiction, an annotated bibliography, and 'A Personal List of Two Hundred Favorites'.

The following were not available for review: Stephen Knight's *Form and Ideology in Crime Fiction* (Macmillan), James Lees-Milne's *Harold Nicolson: A Biography: 1886-1929* (C&W), Sarah L. Milbury-Steen's *European and African Stereotypes in Twentieth-Century Fiction* (Macmillan), Ronald Schleifer's *The Genres of the Irish Literary Revival* (Wolfhound), and James Webb's *The Harmonious Circle* (on Gurdjieff) (T&H).

#### b) Authors

In *Ariete* John Wilson Foster sheds light on AE's *The Interpreters*, 'a spiritual and philosophical journey' in the guise of an interesting fictional experiment.

28. *Twentieth-Century Crime and Mystery Writers*, ed. by John M. Reilly. Macmillan. pp. xxiv + 1568. £24.

29. *Detective Fiction: A Collection of Critical Essays*, ed. by Robin W. Winks. Twentieth Century Views. PH; PHI. pp. vi + 246. pb £3.45.



Ayi Kwei Armah's *Why Are We So Blest?* is intently analysed by James Booth. Writing in *JCL* Booth castigates Armah for creating a 'deceptive' 'myth of race-relations'; he finds the novel an exercise in 'racial propaganda', though 'unparalleled' in its presentation of 'resentment and suffering'.

Margaret Atwood is the subject of two intelligent pieces. Margaret Griffith (*Crit*) suggests that language is an important obstacle to self-knowledge in Atwood's fiction. In *CanL* Catherine Sheldrick Ross concentrates on *Surfacing* and its elements of ritual. Only 'Indian Shamanism' – with its mythic initiation pattern of 'sickness, descent to the water underworld, resurrection' – succeeds in the end.

An enlightening research essay on Samuel Beckett is offered by Linda Ben-Zvi in *PMLA*. She investigates the influence of Fritz Mauthner on Beckett, arguing that both 'shared recognition of the limits of language'. In *MLN* Beckett's fiction is used by Susan D. Brienza and Peggy A. Knapp 'to test [Northrop] Frye's hypothesis about the fictional modes'. However, this piece also has interesting points to make about Beckett's experimental use of the 'ironic myth' and 'the uncertain relationship suggested between the creator-narrator and his created universe'. A neglected area of Beckett's work is sympathetically explored by John P. Harrington who argues in *ConL* that Beckett's art criticism illuminates his fiction: 'Through consideration of the "forces" of art in criticism, Beckett developed an aesthetic which emphasized conservation of similarly irrational effects in fiction.' Enoch Brater writes playfully in *ConL* on *Enough* as 'quite enough' but explains his quip in terms of Beckett's emphasis on reduction. The 'narrow boundaries' of the text 'frame, ironically, an enormous range of potentiality'. Also in *ConL* Jessica Prinz rather irritably considers the 'dead-end art' of *Foirades/Fizzles*: thirty-three etchings by Jasper Johns and five prose fragments by Beckett: 'Both Beckett and Johns increase the contradictions in their work by expressing existential despair in comic forms.' *Frescoes of the Skull* by James Knowlson and John Pilling (Calder) was not seen.

Laurence R. Ricou (*CanL*) explores the structure and paradoxes in Patricia Blondal's *A Candle to Light the Sun*. The balancing of polarities is crucial to the novel's meaning.

Elizabeth Bowen's 'The Demon Lover' is reassessed in *SSF* by Daniel V. Fraustino who finds the story 'a well-wrought mystery of high suspense', not a tale of 'delusion-madness'.

David Daniell's edition of *The Best Short Stories of John Buchan*<sup>30</sup> is a welcome collection of twelve stories, some inaccessible until now and all representative of the different kinds of tales which interested Buchan. Daniell's pithy introduction offers biographical data as well as an appreciation of Buchan's competence at handling the short story genre. Helpful notes follow each story; obscure references and allusions are thus neatly identified.

Anthony Burgess's *Tremor of Intent* attracts the attention of two critics. In *Renascence* Charles F. Duffy praises the novel as 'one of Burgess's finest achievements in moral prophecy and sheer delight in language'. Behind this abundant adulation lies a shrewd suggestion about the way in which *Ulysses*

30. *The Best Short Stories of John Buchan*, ed. by David Daniell. Joseph. pp. 224. £7.50.

relates to the central system of allusion in Burgess's novel. A note in *ELN* is supplied by Ronald J. Palumbo who also sees *Tremor of Intent* as more than just a spy novel. The use of spy intrigue and the 'continuous play with names and codes' points up 'disparity between atemporal religious values and the mundane and petty "realities" of the modern political state'.

Barbara Fisher attempts too much in her study of Joyce Cary<sup>31</sup>. She wishes to revive Cary's waning reputation by demonstrating that his novels form a coherent whole – based on his own spiritual experience and related to each other by theme and method. Any one of these subjects would present more than enough material for a single critique; taken together, they become overwhelmingly complex. Fisher is forced to battle against her own work which frequently threatens to become jumbled and disjointed and which lapses too often into the sweeping generalisations needed to encompass so much diverse material. Nevertheless, there is much here which should provoke continued critical assessment of Cary's work. Fisher locates his life and art theme in the notions of freedom and grace, with all their 'moral and religious implications'. The novels form 'a spiritual autobiography' which elucidates these concepts. Even more valuable – and here Fisher is at her most cogent – is the investigation of Cary's symbolic method. There is interesting comment on possible sources for many key symbols and skilful analysis of the symbolic impact of the fiction. Students of Cary will do well to heed Fisher's contention that Cary used everyday characters and concerns (marriage, politics, childhood) as symbols for his own struggle to adjust intuitions of freedom and grace to reality.

In *The Chesterton Review* Charles L. Higgins reports on American and Canadian Chesterton collections, while Gertrude M. White reviews Tony van Bridge's portrayal of Chesterton at the Shaw Festival in Canada. Chesterton as visionary seer is the subject of L. Garnet Thomas's analysis of *The Ballad of the White Horse*. In contrast, James Mark Purcell strikes a more down-to-earth note when he suggests that Chesterton's art was conditioned by his being an 'Edwardian literary journalist'. As usual, there is an article on Chesterton's relevance to contemporary life, this time supplied by Christopher Derrick. David J. Dooley appreciates Chesterton's complex attitude to satire, and Sheila Watson notes interesting connections between Chesterton and Wyndham Lewis. There is a rather unusual piece by Naomi Lindstrom on the appeal of Chesterton to Argentine intellectuals like Borges, and quite a sharp investigation of the Don Quixote image in Chesterton's writing by John Coates who proves convincingly that Chesterton's use of myth and his historical sense are sophisticated. Notes, comments and letters of interest abound. In *AN&Q* S. Viswanathan wonders if a quip at the end of 'On Running After One's Hat' could be an allusion to a tale by Salimbene the Chronicler.

Dennis Duffy (*CanL*) believes Philip Child is a neglected novelist who ought to be reassessed. There is a tantalising clash between themes of 'guilt and suffering, psychic fragmentation and sexual disturbance' and the ostensible 'Christian humanist message' in Child's fiction.

31. *Joyce Cary: The Writer and his Theme*, by Barbara Fisher. Smythe. pp. xiv + 414.

W.J.B. Wood voices doubts about the achievement of John Coetzee's *Dusklands*. In *Theoria* Wood offers interesting comparisons between the South African novel and the works of D.H. Lawrence.

*UDQ* contains Howard Brotz's character sketch of Sherlock Holmes as 'bohemian moralist'.

One of the best works on any subject to appear this year has been Ian Watt's impressive *Conrad in the Nineteenth Century*<sup>32</sup>. Watt has three clear objectives: to collate and summarise the new biographical data on Conrad which has emerged over the past two decades; to place Conrad and his writing in a new 'literary and intellectual' perspective (by relating his fiction to important literary traditions of his age); to illuminate the texts critically and thus promote a kind of consensus about the meaning and merits of Conrad's narratives. These important biographical, historical, and critical goals are superbly achieved in this smoothly written, competent overview of Conrad's career up to 1900. Watt is at his most effective and persuasive in his close readings of texts. Even when he is covering well-worked ground in his analyses of *Heart of Darkness* and *Lord Jim*, he offers new perspectives in his attention to sources, revisions and narrative methods. Part of the success of this volume certainly depends on Watt's sane encounters with the novels and their theme of 'personal and social commitment'. But readers will also gradually become aware of the unobtrusive but impressive background knowledge – literary, historical, cultural, and philosophical – which informs every page. A second volume is proposed dealing with the short stories, autobiographical writings, and remaining novels. It is awaited with eagerness.

Werner Senn<sup>33</sup> takes a detailed look at Conrad's use of language in order to define his 'verbal style' and 'narrative voice'. A great deal of ground is painstakingly if drily covered – from adjectival style to the language of physiognomy to multiple points of view. This is important linguistic analysis which supports previous critical claims concerning Conrad's 'indirection of presentation'. The narrative mood of 'uncertainty, ambivalence, and indeterminacy' is created by a skilful manipulation of linguistic devices and parallels the main theme of Conradian fiction – 'man's own uncertainty about what is real'. Senn concludes with an apt definition of Conrad's 'bifocal vision' and powers of persuasion which control 'an active reader's psychical and aesthetic distance [and which promote] this sustained awareness of a "truth" underlying and differing from the perceived surface of life'. Appendices of statistical evidence on word frequencies and stylistic clustering in *Heart of Darkness* and a helpful bibliography round out this work.

The first issue of *Conradiana* is a Russian number. Jeffrey Berman pinpoints Conrad's mixed feelings about Russia; despite his horror of the nation, 'there was fascination and intense unconscious identification'. Bernard C. Meyer investigates the same inconsistency from a psychoanalytic viewpoint. He believes that Conrad's Russian attitudes reflect an unstable childhood and inadequate sense of self. Marcus Wheeler is also convinced of Conrad's fascination with and knowledge of things Russian. Though Conrad loathed

32. *Conrad in the Nineteenth Century*, by Ian Watt. C&W. pp. xviii + 375. £12.50.

33. *Conrad's Narrative Voice: Stylistic Aspects of His Fiction*, by Werner Senn. Swiss Studies in English. Francke. p. 216.



Russian autocracy, he was not biased in his portrayal of the Russian people. In an ingenious article Harriet Gilliam connects the harlequin's Cyrillic volume to Conrad's preoccupation with the opacity of language. Adam Gillon usefully ignores Nabokov's denials of influence in order to compare *Victory* and *Lolita*. Gillon is convinced that Conrad's novel is a source for Nabokov's narrative. Margaret Ann Rusk White is also interested in sources; she suggests that Rufin Piotrowski's memoirs could have supplied material for Peter Ivanovitch's escape in *Under Western Eyes*.

The second number opens with Mario Curreli's tribute to Borys Conrad who died in 1978. The Harlequin figure's demonic connections 'with death and the underworld' fascinate Emily K. Yoder in her article on the 'fictional hell' of *Heart of Darkness*. A brief account of Conrad's friendship with Walter Tittle, the American artist, is supplied by Richard P. Veler. There is an excellent consideration of the ambiguity of *The Nigger of the 'Narcissus'*. R.D. Foulke probes 'the moral axis' and 'mimetic base' of the novel only to conclude that no comfortable vision exists. Wit M. Tarnowski believes *The Sisters*, an obscure, unfinished novel, marks an important stage in the development of Conrad's Russian views. David Leon Higdon and Donald W. Rude update their continuing Conrad bibliography, Marion Michael and Wilkes Berry argue that the typescript version of *Heart of Darkness* is most suitable as the copy-text, and Bruce Harkness establishes Conrad's ownership of Thomas Fenby's *Dictionary of English Synonyms*.

An intriguing essay by John Lester in the third issue exposes the different narrative layers in *The Nigger of the 'Narcissus'*. Conrad's narrative strategy enables the reader to move beyond levels of understanding reached by the characters. Conrad makes the *Doppelgänger* device his own by concentrating on psychological links between Leggatt and the captain in 'The Secret Sharer'. Joan E. Steiner puts this case with neatness and clarity. Gerald Morgan comments on Conrad's real-life association with the *Falconhurst*, Yves Hervouet exposes Conrad's philosophical, political, and moral ties to Anatole France, and Bruce Harkness connects the beginning and ending of *Heart of Darkness* (without much originality). Reviews and comments of interest are scattered throughout the numbers.

Other valuable articles on Conrad continue to appear elsewhere. Michael C. Kotzin writes well in *Folklore* on 'enchantment in early Conrad'. Devilish and charming enchantments alike enable Conrad to clarify 'his sense of the nature of reality'. Seamus Deane notes in *SR* that Conrad is fascinated by crime; Deane connects this interest to Conrad's belief in the need for faithfulness and his continuing exploration of betrayal and guilt. *SLitL* contains a brief study by Frank Baldanza on Conrad's allusions to opera and his use of opera 'as structural metaphor'.

William W.E. Slights reveals the secrets behind the anagrams in *Almayer's Folly* (*ArielE*). *Heart of Darkness* is viewed as a modernist text by Peter Brooks who, in his *Poétique* essay, shows how Conrad employs and undermines traditional narrative structures and resources. Conrad's use of language in the novella is given a new perspective by Garrett Stewart in *PMLA*. Stewart examines Marlow's lying 'coda' – a frequently neglected aspect of the work – in order to reveal the 'link between death and delusion' which he feels underlies Conrad's tale. In *CollL* John Tessitore writes on 'Freud, Conrad, and *Heart of Darkness*'. Donald Rude offers a note (*AN&Q*)

on a fragmentary newspaper clipping on *The Nigger of the 'Narcissus'*. Conrad carefully preserved the morsel of paper which suggests the novel occasioned public controversy. Clarence B. Lindsay is excited by his discovery (relayed in *SNNTS*) of an important pattern in *Nostromo*, that of 'the moral drama of the ways men grow past the vitality of their youth'. Frank Kermode is intrigued by the narrative sequence in *Under Western Eyes* (*CritI*). In *NCF* Suresh Raval defends *Victory*, finding in the novel 'implications for a less negative portrayal of life'. Todd G. Willy examines imperialism in 'Youth' (*JML*). A strained article by Lloyd S. Thomas (*SSF*) suggests that biblical imagery is used in a comic way in the same story. William W. Bonney's *Thorns and Arabesques* (JHU) and Daniel Schwarz's *Conrad* (Macmillan) were not seen.

In *CanL* Susan Stone-Blackburn usefully compares the novel and play versions of Robertson Davies' *Leaven of Malice*. She demonstrates clearly how adaptation of the novel contributed 'significantly to [Davies'] command of the dramatic medium'.

Once again the special quality of Margaret Drabble's fiction has attracted critical notice. Ellen Z. Lambert (*UTQ*) attempts to identify Drabble as a lyrical novelist who, in portraying the 'theme of hopefulness, or hope against hope', gives 'a sense . . . of the inexhaustibleness of life's possibilities'. More innovative is Mary M. Lay's piece in *Crit* on Drabble's fictive method of handling time which is linked to 'her characters' obsessions with the past, their struggles with isolation, fate, and environment, and their final choices'. Ellen Cronan Rose speculates in *ConL* about Drabble's reasons for calling *The Waterfall* ' "the most female" ' of her books. In the novel, Drabble devises a form 'which amalgamates feminine fluidity and masculine shapeliness'. *The Realms of Gold* and *The Ice Age* show Drabble moving in new directions, according to Joan S. Korenman (*Crit*).

Some illuminating essays on *The Good Soldier* have appeared. In *Criticism* Paul B. Armstrong offers a challenging analysis of the novel in terms of how readers interpret: 'Ford plays with the way our anticipatory and retrospective acts of interpretation challenge and change each other through the time of reading.' Walter G. Creed (*ELT*) tackles a popular theme when he considers Ford's work as 'a novel of deception'. This does not mean the characters are unknowable. Indeed, by offering interpretations of the other characters, a reader may see 'Dowell's self-deception and the psychological need it fulfills'. Denis Donoghue's usual sensible fare is to be found in *SR* where he analyses the Byronic Dowell as storyteller. He cautions, however, that Dowell's reliability is *not* the main issue. 'The pathos of the book is that the passion to which Dowell appeals has no continuing place in the world.' Avrom Fleishman (*SLitI*) contentiously reads the novel as 'comic'. His article might usefully be contrasted to Gordon Hartford's essay in *ESA* on the work as tragedy. Hartford offers a reticent opinion on a reticent work, for he feels that 'Ford fears betrayal into rhetoric if he claims too much for domestic suffering bred of repression'. Essays on *Parade's End* include Robert Edward Colbert's complaint about 'overly generous' estimates of the flawed tetralogy (*RS*). In *SLitI* Norman Page highlights the tension between convention and spontaneity in the narrative.

With the appearance of yet another volume in the Abinger edition of

Forster's works<sup>34</sup>, scholars are reminded of the great debt owed to Oliver Stallybrass for the high standards of the series. Stallybrass planned and began editing *Arctic Summer and Other Fiction* but did not live to finish the task. Elizabeth Heine completed the work and also provided the pert introduction, appendix, and notes. The volume comprises unfinished extant fiction, including different versions of *Arctic Summer*, unpublished short story and novel material, and numerous fragments. All the work is set in its biographical context, and since the volume spans Forster's literary career, readers will get a full sense of Forster's developing narrative methods, his use of irony and humour, and the continuing tension between public themes and private 'doubts and desires' in his work. The usual sensitive editing is apparent in this handsomely produced text. In addition the appendix (supplementary material related to *Arctic Summer*) is a handy document for those interested in Forster's careful revisions of draft material.

Donald Watt resents the clichéd picture of Forster as 'fossil' 'during the middle years of the twentieth century'. In *YR* Watt examines Forster's private records and public works to create a portrait of the novelist as involved citizen. Stephen Arkin believes Furbank makes too little of Forster's real-life sex-encounter with a man in a deerstalker cap (*MFS*). Forster's homosexuality interests Barbara Rosecrance in *PR*; she argues that it creates 'a significant tension . . . in all the novels'. An interesting line is taken in *SLitI* by Judith Scherer Herz who sees a relationship between Forster's fiction and his three experiments in autobiographical biography since, in the latter, aspects of Forster's 'fiction-making self' emerge. In both the novels and non-fiction, 'qualities of detachment from the self in the role playing of the self' are obvious. Gillian Beer challenges liberal-humanist readings of *A Passage to India*. Writing in *EIC* Beer argues cogently that the novel presages the end of 'the struggle to keep man at the centre of the universe'. Rosemarie Bodenheimer spots an unresolved tension in the novel 'between retrospective romanticism and a denial of its validity' (*Criticism*). A Marxist interpretation of the novel can be found in S.V. Pradhan's essay in *DR*: 'The ultimate source of Forster's symbolism, then, is his alienation from the reality he has chosen to depict.' In *ELT* Michael L. Ross detects echoes of Arnoldian Hellenism in *A Room With a View*.

Barry N. Olshen and Toni A. Olshen offer 'a reference guide' to writing by and about John Fowles<sup>35</sup>. In a straightforward introduction, they evaluate Fowles's achievement as a philosophical and moral novelist and as an experimenter in fictional forms. They also survey the critical reception of his works and his growing reputation. Readers will be particularly grateful for the annotated checklists of criticism on Fowles from 1963-1979. While the emphasis is on American sources, the Olshens provide a comprehensive coverage of critical writings, including interviews, reviews and unpublished dissertations. This is a valuable reference tool for students and scholars alike.

34. *The Arctic Summer and Other Fiction*, by E.M. Forster, ed. by Oliver Stallybrass and Elizabeth Reine. The Abinger Edition, No. 9. Arnold. pp. xxxvi + 342. £18.50.

35. *John Fowles: A Reference Guide*, by Barry N. Olshen and Toni A. Olshen. Reference Guides to Literature Series. Hall. pp. xx + 88. \$12.



Robert Huffaker's introduction to John Fowles<sup>36</sup> is a more sophisticated TEAS volume than many. Huffaker succinctly analyses the fiction, relating each work to a number of pervasive themes – the importance of nature, the need for 'freedom of will and of expression', 'the lure of mystery and sexual longing', and 'conflicts that arise when man's idealism obscures his reality'. But Huffaker also introduces other problems and concerns arising from Fowles's narrative method: his use of the anti-hero figure, his manipulation of mythic quest archetypes, the influence of such diverse writers as Jane Austen and Virginia Woolf. In a neat summary chapter, Huffaker lauds Fowles's faith in 'human feeling and will' which can occasionally triumph 'over deterministic forces'. Undergraduates will also welcome the annotated selected bibliography.

Ted Billy's essay on *The Magus* in *RS* is a spirited attempt to read the novel as a 'subversive . . . existentialist critique of existentialism' since it 'mirrors the manifold disillusionments of human experience'. Suzanne Poirier believes that she has found a seventeenth-century model of *The Magus* in Honoré d'Urfé's *L'Astrée* (*CLS*). Paula Sullivan reports on the manuscripts for *The French Lieutenant's Woman* (*PBSA*). In *JNT* Simon Loveday performs a welcome service when he analyses shifts in tense and point of view in the first chapter of *Daniel Martin*. Fowles's experimentation with narrative techniques is related to such important themes as 'the continuity or discontinuity of self'.

Peter McQuitty is convinced that the Forsyte chronicles present a coherent attitude to human experience. He suggests (in *ELT*) that Galsworthy 'is concerned not to attack but to justify Victorian modes of behaviour'. Galsworthy's adherence to social convention also lies at the heart of Joseph A. Buttigieg's article in *RS*, which shows Galsworthy's 'probable dependence' on the work of Herbert Spencer for views on free will and determinism, in *The Man of Property*. Yet, even 'when Galsworthy advocates freedom and individuality, he does so within the context of society'.

Arnold Johnston's *Of Earth and Darkness*<sup>37</sup> is an ambitious attempt to consider Golding's technical experimentation and his 'thematic complexity' by means of a chronological treatment of the novels from *Lord of the Flies* to *Darkness Visible*. The result is sometimes disappointing, for Johnston moves in so many directions at once that his analysis becomes either superficial or predictable or both. Nor is analysis always the word to describe his approach; there is a heavy reliance on plot summary and description, and an increasing tendency to discuss theme and ignore technique. Johnston's informing idea is that the duality of man and human life is the central concern in Golding's novels. This 'vision' is seen ultimately and not very helpfully to encompass everything – the search for self-knowledge, the problem of free will, evil and guilt, the nature of truth.

In *SLitI* John Atkins compares Greene and Golding since both are interested in investigating the nature of good and evil. Greene is viewed as the more subtle author. In the same journal an illuminating piece by Cecil Davies connects Golding's 1934 *Poems* to the novels. Patrick O'Donnell ingeniously relates patterns from Sammy's past to Golding's vision of 'how the human

36. *John Fowles*, by Robert Huffaker. TEAS. Hall. pp. 166.

37. *Of Earth and Darkness: The Novels of William Golding*, by Arnold Johnston. UMiss. pp. xii + 132. £10.80.

world is perceived and interpreted' (*ArielE*). Sammy's search for identity has a double nature: it is 'revealed through time' and 'beyond the bounds of rational definition or chronicity'. In *LMag* William Boyd offers an overview of Golding's work; he sees *Rites of Passage* as a return to 'former strengths'.

K. Ogunbesan (*ES*) argues that Nadine Gordimer's *A World of Strangers* represents a journey to self-recognition and freedom, despite critics' hostile reactions to the form and structure.

In *LMag* Frank Tuohy remembers G.F. Green's talent as a short story writer.

Graham Greene's entertaining *Ways of Escape*<sup>38</sup> is a compendium of his writings gleaned from introductions, articles, journal entries, and elsewhere. All the pieces are related to Greene's travels and literary adventures, his 'ways of escape' from 'the panic fear which is inherent in the human situation'. His thirst for adventure, his concern for the craft of writing, and his keen eye are all evidenced in this record of a quest for self. Friends and influences are recalled, not without pain, but with a real sense of truth and authenticity. It is good that Greene is willing to indulge in the 'sad pleasure' of remembering.

In *Renascence* Carola Kaplan fearlessly compares psychopathic killers in *Brighton Rock* and 'A Good Man Is Hard to Find'. O'Connor's case for God's mercy seems the more convincing. David Leon Higdon draws attention to the many substantive revisions Greene has made in *The Power and the Glory* (*SB*). These changes have resulted in a more mature text.

Wilson Harris's handling of the Caribbean situation intrigues Nathaniel Mackey (*Criticism*). In a jargon-ridden piece, Mackey shows how Harris is able to endow the Caribbean with suggestions of a universal human 'cosmic frailty'.

There is an interview in *Meanjin* with Australian novelist, Elizabeth Harrower.

In *CritQ* R.E. Pritchard argues convincingly that L.P. Hartley's *The Go-Between* is a very complex fiction, characterised by 'literary artifice, the conscious reworking of familiar materials . . . prominent verbal and symbolic patterning'.

Michael Horowitz and Cynthia Palmer<sup>39</sup> edit writings by Huxley on hallucinogens and mysticism. The essays, excerpts, interviews, and lectures reveal the ways in which mescaline and other psychedelic drugs can be used to induce 'mystical revelations'. Huxley's 'philosophy of consciousness expansion' is developed more fully in *The Doors of Perception* and *Heaven and Hell*. But the chronological arrangement of this collection and the brief biographical and critical introductions to each piece reveal the flowering of Huxley's belief in the 'therapeutic and transforming' power of hallucinogens. Accounts of Huxley's drug-trial sessions are also supplied by Timothy Leary and Laura Huxley.

C.S. Ferns' stimulating and persuasive study of Huxley the novelist<sup>40</sup> is in part a search for the best critical approach to a writer 'whose appeal to the reader

38. *Ways of Escape*, by Graham Greene. Bodley. pp. 309. £6.95.

39. *Moksha: Writings on Psychedelics and the Visionary Experience, 1931-1963*, by Aldous Huxley, ed. by Michael Horowitz and Cynthia Palmer, with introd. by Albert Hofmann and Alexander Shulgin. C&W. pp. xxii + 280. £12.50.

40. *Aldous Huxley: Novelist*, by C.S. Ferns. Athlone. pp. viii + 240. £15.

would seem to be as much intellectual as aesthetic'. At the same time as Ferns charts Huxley's development of themes such as 'the variety of subjective perceptions of reality', he also reveals a neglected aspect of Huxley's art – a real concern with finding the narrative form most appropriate for articulating 'his changing response to contemporary society and its attendant horrors'. Ferns encourages readers to reject the usual critical view of Huxley's parabolic career as a novelist in which *Eyeless in Gaza* and *Point Counter Point* are seen as high points. Instead, Huxley's developing ideas are shown to make differing artistic demands and to prompt shifts from 'Peacockian comedy' through 'bleaker realism' to fantasy. Ferns' analysis thus has the advantage of accommodating Huxley's didacticism while directing attention to the skilful narrative artistry which enlivens the fiction.

Alexandra Aldridge views *Brave New World* as 'a satirical dialectic . . . between what is actually a mechanist world view . . . and an essentially vitalist ideal' (CLS). W. Andrew Hofferer puts 'dystopianism in historical perspective' in his reading of the novel (C&L). In *Novel* Jerry Wasserman assesses the influence of Kierkegaard's *Either/Or* on 'the specific philosophical and structural framework for *Eyeless in Gaza*'. Jerome Meckier's article in *SoRA* is a rather lifeless consideration of Huxley's attitude to the novel of ideas, as exemplified by *Point Counter Point*. John Athens is less than enthusiastic about the novel in *SLitI* where he writes on its flawed nature.

Christopher Isherwood's search for self-knowledge continues in his engagingly low-key account<sup>41</sup> of his 'guru-disciple relationship' with Swami Prabhavananda in America. Isherwood punctuates his reminiscences of the lonely meditative life at the Vedanta Centre with encounters with Tennessee Williams, Greta Garbo, Huxley, and other fascinating personalities. In his relationship with the Swami Isherwood detects 'a loverlike need for reassurance'; but this need cannot overcome the lure of relationships 'outside' and the life-long self-mockery of his religious efforts. Nevertheless, Isherwood does not see his dalliance with Hindu religion as wasted; it offered partial glimpses of a hidden 'inner truth'.

*LMag* prints letters from Stephen Spender to Isherwood from Lee Bartlett's edition in progress. Two essays on Isherwood are supplied in *Adam* by Leslie Smith and Peter Burton. Smith argues in a lively fashion for the importance of *Good-bye to Berlin* as an example of interesting narrative technique. Burton informally discusses Gerald Hamilton, the 'model' for Arthur Norris in *Mr. Norris Changes Trains*.

The first full-scale biography of M.R. James<sup>42</sup> has appeared. Richard William Pfaff has produced a painstaking and affectionate biography which acknowledges James' weaknesses as a sometimes haphazard and hasty researcher at the same time as it praises his prodigious scholarly and creative output. It is useful to be reminded of James's work as a bibliographer and palaeographer and of the connection between his passion for antiquities and his ghost stories. At times the biography threatens to become a catalogue of James's critical writing, but Pfaff manages to direct attention to the personality behind the

41. *My Guru and His Disciple*, by Christopher Isherwood. Eyre. pp. vi + 338. £8.50.

42. *Montague Rhodes James*, by Richard William Pfaff. Scolar. pp. xviii + 461. £18.50.



research. James emerges as a high-spirited and amusing companion, an affectionate and responsible friend.

Directories and indexes on Joyce's work continue to appear, and this year there has also been some pointed critical work done. Shari Benstock and Bernard Benstock<sup>43</sup> have compiled an alphabetised directory to over three thousand personages in Joyce's work (excluding *Finnegans Wake*). No attempt is made to interpret the significance of names, name clusters, and alterations, although a brisk introduction gives an overview of significant names and suggests links between naming and symbolic problems of identity in the fiction. Each entry indicates functions and occupations of characters, puts individuals in a chronological and situational context, and provides cross-references to major critical works on Joyce. There is a separate alphabetical catalogue for anonymous personages, and some useful appendixes on Joyce's method of cataloguing, on pronoun antecedents in 'Penelope', and on corresponding pagination for the four major editions of *Ulysses*.

Michael Groden's index to Joyce manuscripts<sup>44</sup> is a comprehensive, up-to-date checklist of extant Joyce manuscripts, proofs, and typescripts and an index to the forty-three volume Garland photoreprints, *The James Joyce Archive*. In the first section there is an alphabetical description of the documents (including some non-extant *Finnegans Wake* material); in Section II material is arranged according to location and cross-referenced to *The Archive* volumes. The invaluable appendixes offer an index to the British Library *Finnegans Wake* documents and a revision of manuscript locations listed in Slocum and Cahoon's 1953 *Bibliography of James Joyce*. Groden's general introduction to *The Archive* (which includes a history of Joyce documents) is reprinted, and a list of errata for *The Archive* included. This is an essential volume for all those consulting *The Archive* and an invaluable tool for Joyce scholars generally.

Roland McHugh<sup>45</sup> also performs a useful service when he glosses each page of *Finnegans Wake*, explaining invented words, identifying characters and allusions, and offering occasional interpretations of 'highly enigmatic areas'. McHugh shies away from providing a critical interpretation of the text – that is the task of the reader. But 'by supplying the cream of all available exegesis in as condensed and accessible a form as possible', McHugh hopes to facilitate the critical process. Students will be grateful for these annotations, but the volume must be used with McHugh's own reservation in mind; it is not a substitute for personal, critical thought.

Exactly the same rider should be attached to Hugh Kenner's *Ulysses*<sup>46</sup>. This stimulating introduction to the novel is never didactically reductive. Kenner tries to show readers how to read – and create – the novel for themselves. He begins at the most basic level of plot and Joyce's scrupulous presentation of

43. *Who's He When He's At Home: A James Joyce Directory*, by Shari Benstock and Bernard Benstock. Uill. pp. xiv + 237. £7.70.

44. *James Joyce's Manuscripts: An Index*, compiled by Michael Groden. Garland. pp. xvi + 173. \$25.

45. *Annotations to Finnegans Wake*, by Roland McHugh. RKP. pp. xii + 628. hb £17.95, pb £5.95.

46. *Ulysses*, by Hugh Kenner. Unwin Critical Library. A&U. p. viii + 182. £10.

immediate experience, moves on to the uses of Homeric correspondences, and shows the important movement from the exterior world to the interior consciousness 'as words replace visible acts'. Joyce's use of language, his exploitation of the past, his 'aesthetic of delay' and his employment of 'parallax' are all considered – but simply and with a generous discussion of examples. The many helpful asides on critical methods, interpretations and pitfalls do much to encourage Kenner's goal – constant rereading of the novel in quest of patterns. 'It is this compliance with our collaboration, this symbiosis of observer with observed, that marks the radiant novelty of *Ulysses*.'

Dominic Manganiello's difficult study, *Joyce's Politics*<sup>47</sup>, is not a work for beginners, but marks an important contribution to a neglected area of Joyce studies. Manganiello maintains that Joyce was far from indifferent to politics. Although he was not politically rigid and even though he was determined to preserve his artistic distance – and freedom – Joyce had strong views about Irish history and contemporary Irish politics. Drawing on the fiction as well as letters, lectures, diaries, and accounts of Joyce's reading, Manganiello argues that Joyce wanted liberation, justice, and tolerance, and chose exile, not as 'escape', but as a means of 'widening . . . political consciousness'. The influence of radical and anarchist thinkers on his works is suggested, and there is a very interesting discussion of the way in which Joyce's political views were influenced by the writers he respected, especially Dante and Blake. This connection between art and politics is, Manganiello urgently asserts, the key to understanding Joyce's vision: 'his political ideal of release from all external constraint . . . went hand in hand with his artistic ideal of the right to unfold one's talent in full freedom.'

An engaging collection of articles can be found in *JJQ* this year. In the Fall number Carole Brown and Leo Knuth write on *Exiles*. They praise the play's universal themes of 'sexual jealousy, Doubt, the exilic quality of the human condition'. Margaret McBride worries about the omission of particular phrases which occur in 'the Bloom's separate recollections of an exchange regarding Boylan's visit' but which do not actually appear in the record of their morning talks. She shrewdly concludes that these omissions 'underscore the repression and denial with which Bloom himself confronts the time of the adultery'. Margaret Honton urges that 'lost' is 'the dominant note of the "Sirens" episode', Shari Benstock and Bernard Benstock offer further thoughts on 'the Joycean method of cataloguing', and Alan M. Cohn contributes his 'current JJ checklist'. William M. Schutte's painstaking 'index of recurrent elements in *Ulysses*' draws to a close in this issue with the 'Eumaeus', 'Ithaca', and 'Penelope' sections. Inventive notes on minor details in *Ulysses* are supplied by Thomas C. Connolly, Suzette A. Henke, Philip B. Sullivan, and George Patrick Whalen. Philip B. Sullivan also writes on a reference to the Ouzel Gallery in *Finnegans Wake*, and Jane Ford reports on a symposium in Dublin. As with each issue, reviews, letters and comments of interest are included.

The second issue opens with David Crackanthorpe's report on Joyce's friendship with Herbert Hughes, a musician and composer. J. Howard Woolmer supplies the history of the hundred signed copies of the first edition of *Ulysses*. A gripping piece on symbolist technique in *A Portrait* treats the bird-girl as a

47. *Joyce's Politics*, by Dominic Manganiello. RKP. pp. xii + 260. £12.50.

synthesis of the preceding profane and sacred chapters and an extension 'beyond into Chapter V where their implications are examined and built into an aesthetic'. This argument is convincingly worked out by Erwin R. Steinberg. Jean Kimball discovers some Freudian motifs in *Ulysses*, notably from 'Freud's essay on Leonardo'. Robert Adams Day tracks down the allusions in and sources of Stephen's vampire poems in *Ulysses* to prove how it depicts 'the poetic process in Stephen's mind'. Morris Beja reports on 'the Seventh International James Joyce Symposium, 11-16 June 1979' in Zürich, Alan M. Cohn supplies his checklist of criticism, and the first in a series of Joyce crosswords appears (compiled by R. S. Philpott and provided in each subsequent number). Richard F. Peterson offers more Aristotelian paraphrases and quotations from Joyce's notebooks, Edward J. Cronin considers 'Martha's slip' in *Ulysses* 77, and Patrick W. Conner argues that 'Bloom's religion is Freemasonry'.

Fritz Senn makes a sensible plea in the Spring number for more reticence and less dogmatism in Joycean interpretation, especially since Joyce tried 'to challenge what we already thought we knew'. Deborah Pope compares Stephen's corresponding visions of heaven and hell in *A Portrait*. 'Both visions are traps.' Alan D. Perlis notices significant links between Pater and Joyce when he considers the 'aesthetic hero' in Joyce's works. Riana O'Dwyer looks at the influence of Stefan Czarnowski's *Le Culte des Héros* on *Finnegans Wake*. In addition to Alan M. Cohn's checklist, there are notes on *Dubliners* from David Weir, Michael H. Begnal, and Albert J. Solomon, some evidence on Joyce's care with chronology from Hans Walter Gabler, brief comments by Ruth Bauerle, Nathan Halper, and J. Mitchell Morse on *Ulysses*, and 'addenda and corrigenda to Ellmann's *The Consciousness of Joyce*' supplied by Richard Brown.

In the Summer number Emily Tall discusses efforts to rescue Joyce from obscurity in the Soviet Union and prints her interviews with three translators of *Ulysses* — Nio Kiasashvili, Victor Khinkis, and Tomas Venclova. M. Langdon's dense article on structural patterns in *Finnegans Wake* awkwardly attempts to connect these patterns with 'particle and relativistic physics'. Sidney Feshbach's analysis of classical rhetoric in Joyce's early writings points up its importance as 'the schooled foundation of Joyce's literary art'. There are two articles on the 'Aeolus' episode in *Ulysses*. Karen R. Lawrence looks sanely at the implications of narrative 'ordering and italicising' in this episode of the novel. R. J. Schork offers a bizarre and unconvincing piece which associates Bloom with the Mosaic curse and focuses on Deuteronomy as a source for elements in the novel. The list of current Joyce criticism is again supplied by Alan M. Cohn. Richard F. Peterson has a note on Stephen's aesthetic theory in *A Portrait*, John Hannay and R. G. Hampson annotate aspects of *Ulysses*, and J.W. Wheale considers the influence of Dickens on Joyce.

The Spring and Fall numbers of *MBL* combine to form a special James Joyce issue (also published by *MBL* in the same format as the monograph, *James Joyce: New Glances*). A biographical essay from Thomas F. Staley attempts to define the influence of Trieste on Joyce. A timely reminder from Michael Groden cautions that Joyce modified his ideas about the classical and romantic tempers. Groden goes on to read *Ulysses* as 'a triumph of his medieval temper'. Fritz Senn takes some preliminary steps towards a study of the cliché in Joyce's works. Bernard Benstock notices the catechistic technique of 'Ithaca' and



deftly analyses the episode to show how 'the narrative method . . . derives its materials from the mental sources of the characters'. Michael H. Begnal grapples bravely with the different plot levels and time segments of *Finnegans Wake*, while Joseph Kestner shows how *Tannhäuser* and *Carmen* illuminate *Exiles*. Once against Stephen's villanelle tantalises a critic. Zack Bowen believes it is 'an amalgam of previous images, a rationalisation for Stephen's inferiority, and a vision of its own composition'. Suzette A. Henke speculates on the influence of Huysmans' *A Rebours* on *Ulysses*, without making exaggerated claims. Brook Thomas notes that reading and writing in Dublin are significant activities in the same novel. (Readers might be interested to know that from 1980, *MBL* ceases publication for up to two years, so that decisions can be made 'concerning its future mode of operation and format'.)

Myron Schwartzman continues his 1978 article on John Quinn's letters to Joyce (*BRH*). In *CLS* connections between Proust and Joyce are usefully explored by Luz Aurora Pimentel who maintains that 'for both artists, the world without can be "read" for meaning, for a meaning which is ultimately an articulate image of the self'. Daniel C. Melnick offers hints on 'how to read Joyce' in *TCL*. Archie K. Loss draws attention to 'interior and exterior imagery' in Joyce's early work (*JML*).

*Dubliners* attracts a fair amount of notice. In *MFS* Paul Foley Casey considers the ironic use of names in 'Counterparts'. John D. Boyd (*SSF*) interprets 'The Dead' optimistically as 'an archetypal story of self-discovery and psychological growth'. Herbert McDermott has some sobering thoughts on connections between the name 'Conroy' and coffin in the same story (*N&Q*). In *Expl* Joanna Higgins relates the last sentence of 'The Dead' to the Nicene Creed and finds that it 'evokes an apocalyptic [and salutary] vision' of 'universal judgement'. Robert Adams Day writing in *Novel* connects *Dubliners* and *Ulysses* through his precise analysis of Lenehan as a 'formula of pseudo-betrayal with sexual overtones'.

A sharp piece by Shari Benstock in *Style* analyses the relationship between the subject matter of *Ulysses* and Joyce's use of free indirect style. Dwight Eddins' article on the novel (*ELH*) is disappointingly wordy and obtuse. He views 'Stephen's obsession with fatherhood' as a preoccupation with 'the search for a logos that can extract signature from this incoherent sprawl'. More operative connections are spotted by Malcolm Richardson II in *CLS* when he uses *Don Giovanni* as a reference point for *Ulysses*. Shari Benstock (*ConL*) does not view Matisse's etchings for the novel as irrelevant; she believes they complement Joyce's text. Karen R. Lawrence neatly categorises the 'Ithaca' episode as a parody of 'the attempt to find an intelligible pattern, religious or secular' (*ELH*). Brook Thomas re-reads and re-creates *Ulysses* (*Genre*). Marion W. Cumpiano tries to show how paragraph 403.06-17 in *Finnegans Wake* encapsulates the whole novel. This adventurous piece of criticism is to be found in *PLL*. The following were not available for examination: *James Joyce* by Peter Costello (G&M), *Alchemy and Finnegans Wake* by Barbara DiBernard (SUNY), *Joyce's Notes and Early Drafts for Ulysses* edited by Philip F. Herring (UVirg.), and *Joyce and Hauptmann* edited by Jill Perkins (Dawson).

Arthur Koestler's *Bricks to Babel* (Hutchinson) was not seen.

In *Crit* William Domnarski gives evidence for his belief that Philip Larkin's novels merit consideration as excellent fiction in their own right. Their treat-

ment of loneliness deserves attention.

Margaret Osachoff (*SoRA*) observes that even in Canadian fiction – notably in the works of Margaret Laurence – the ‘psychological damage’ of colonialism is evident.

A.A. Kelly’s *Mary Lavin*<sup>48</sup> is a good basic introduction to a neglected short story writer. As is usual in general overviews of authors these days, there is a biographical chapter, as well as sections devoted to recurring themes and a rather skimpy account of artistic conventions and intentions in Lavin’s work. Kelly concentrates heavily on general thematic interests in the stories – the ironic criticism of society, the dichotomy between ‘the outward and inward senses of reality’, the ‘emotional aridity’ of modern life. But a nod is also given in the direction of Lavin’s modernist use of symbols and the subtle, ‘intuitive . . . non-verbal’ nuances in her fiction. There are also some enticing comments on substantive textual changes which Lavin has made in her writings. Although more rigorous critical work needs to be done on Lavin as a superb craftsman, Kelly’s study should spark interest in an underrated contemporary author.

The definitive CUP edition of Lawrence’s works and correspondence continues to appear. This year Mara Kalnins capably edits *Apocalypse* and the writings on Revelation<sup>49</sup>. These iconoclastic and at times incoherent writings have generally been neglected, but a thorough and authoritative introduction by Kalnins points up their significance for an understanding of Lawrence’s thought. Although Lawrence loathed the ‘smug morality’ of the Book of Revelation, he saw John as a kindred soul who detested his civilisation with the same mystic hatred as Lawrence himself felt for his own society. Apocalyptic symbols also interested Lawrence who connected them ‘to the re-birth of the soul’ and to the quest for and achievement of complete wholeness. In *Apocalypse* Lawrence condemned modern life, blaming its disease on ‘the failure of Christian and democratic ideals’, on ‘the frustrated power-spirit in man, vengeful’. But at the same time, he argued that ‘the Apocalypse shows, by its very resistance, the things that the human heart secretly yearns after’: ‘the living organic connections with the cosmos, the sun and earth, with mankind and nation and family.’ Illuminating explanatory notes, valuable clarifying appendices containing draft material, and a list of variants in the published text round out this important volume.

Jessie Chambers’ intimate record of her friendship with D.H. Lawrence<sup>50</sup> has re-appeared. This chronicle of the young Lawrence’s opinions, literary goals, tastes, and temperament by the purported ‘model’ for Miriam is now readily available in paperback.

Another portrait of Lawrence’s early life and background is supplied by Roy Spencer<sup>51</sup> who takes it from his ‘much larger work still in progress’. This

48. *Mary Lavin: Quiet Rebel: A Study of Her Short Stories*, by A.A. Kelly. Wolfhound. pp. 200. £8.

49. *‘Apocalypse’ and Other Writings on Revelation*, by D.H. Lawrence, ed. by Mara Kalnins. The Cambridge Edition of the Letters and Works of D.H. Lawrence. CUP. pp. xiv + 249. £12.50.

50. *D.H. Lawrence: A Personal Record*, by E.T. [Jessie Chambers]. CUP. pp. 223. pb £3.95.

51. *D.H. Lawrence Country*, by Roy Spencer. Woolf. pp. 110. hb £3.50. pb £1.95.

slender volume includes details on Lawrence's life in Eastwood, descriptions of day-to-day life in Nottinghamshire by one who knows the area from personal experience, and route guides (with maps) to places associated with Lawrence and his family from 1885-1908. Visitors to the area who hope to walk in Lawrence's footsteps could make good use of Spencer's guide.

Keith Sagar's illustrated biography of Lawrence<sup>52</sup> really adds nothing new to our understanding of Lawrence and his writings; but it is a pleasant distillation of previous biographical work. Moreover, its heavy reliance on quotations (from Lawrence's letters and writings and from the memoirs of those who knew him) means that the work has a vital immediate flavour. There are some succinct comments on the merits and weaknesses of Lawrence's work – intended, it would seem, for the amateur reader of Lawrence; and entrancing illustrations and photographs dot practically every page.

To celebrate the fiftieth anniversary of Lawrence's death, a relatively sumptuous, illustrated 'Writers & Their Work' special on Lawrence by Alastair Niven<sup>53</sup> has been issued. It contains a biographical sketch, a consideration of the different modes of artistic expression used by Lawrence, and a brief survey of the novels which touches on themes, connections with the life, characters, setting, and style. An even more rapid overview of the other work, a short note on Lawrence criticism and a select bibliography (up to 1978) conclude this monograph. In the end, one might agree that basic matters of interest have been raised; but they are so simplified and rendered in so elementary a fashion that many readers – even bright pupils at school – will feel disappointed and dissatisfied that Lawrence's complexities and difficulties have not really been broached.

Carol Dix's simplistic treatment of Lawrence's attitudes to women<sup>54</sup> is not very helpful. It is a strange mixture of potted social history, character sketches, attacks on Kate Millett, and some awkward and crude psychoanalysing of Lawrence. There are many assertions and assumptions about Lawrence's tendency to analyse self under the guise of women characters; but often there is no pointed analysis to substantiate such claims. Comments on Lawrence's treatment of 'creative partnership' are elementary, and take little account of the perceptive critical work done on Lawrence over the last five years. Generalities are often embarrassingly naive: 'Lawrence as a writer was a man gifted with original ideas.' Dix does try to absolve herself of blame in the introduction when she claims that she approaches the texts as a 'lay person', not as 'a literary critic'. But it is difficult to see how this excuses the triteness of much that appears here.

Only two numbers of *DHLR* have appeared at the time of writing. In the Spring issue Lawrence Jones begins with a consideration of imagery of teeth, eyes, and mouths in *The Ladybird* and *The Fox*. He then develops his discussion into a fascinating piece which connects Lawrence's 'use of physiognomy' in these novellas to his 'theories of sexual psychology'. Richard O. Young looks at Lawrence's concept of a fourth dimension where 'expanded con-

52. *The Life of D.H. Lawrence: An Illustrated Biography*, by Keith Sagar. Eyre. pp. 256. £9.95.

53. *D.H. Lawrence: The Writer and His Work*, by Alastair Niven. WTW. Longman. pp. 115. pb £3.95.

54. *D.H. Lawrence and Women*, by Carol Dix. Macmillan. pp. xii + 126. £8.95.



sciousness might be liberated'. Jack F. Stewart argues energetically that primitivism in *Women in Love* takes the form of 'a complex interplay of unconscious ritual (the language of symbolism) and conscious reflection (the language of prophecy), Michael Ballin calls urgently for a revaluation of *The Plumed Serpent* in the course of his piece on the influence of Lewis Spence on Lawrence. A rather esoteric essay is offered by Gerald Doherty who connects the love-encounters in *Lady Chatterley's Lover* with 'the psychology of the chakras . . . in its traditional Yogic version'. There are the usual reviews and Laurentiana.

In the second issue Philip Crumpton tells the story of the Irish edition of *Movements in European History*, and Paul Delany introduces and edits some letters of Philip Heseltine (who became Julius Halliday in *Women in Love*). A very persuasive piece of analysis by Rosemarie Bodenheimer suggests the perhaps unconscious effect of Lawrence's reading of *A Passage to India* on *St Mawr*. There are also three pertinent articles on the end of *The Rainbow*. Paul Rosenzweig connects the conclusion with Ursula's awakening and casts a backward glance at the dualistic structure of the novel. It is suited to 'Lawrence's vision of man's dualistic nature'. Ronald Schleifer believes the encounter between Ursula and the horses creates 'a symbolic language which sustain[s] a delicate balance between language and vision'. The entire novel should be read in terms of this special language. Ursula needs to confront the horses in order 'to grasp the rainbow's meaning of peace and growth', according to Ann L. McLaughlin, who argues neatly that the horses signify 'power and frustration'.

In *TSL* Marvin R. Cohen identifies the distinct approaches employed by Lawrence as critic and prophet. Interesting connections between Lawrence and Gauguin (centring on symbolism and primitivism) are suggested in *TCL* by Jack F. Stewart. A difficult sociolinguistic methodology is employed by Richard Leith. Writing in *Style* he investigates thematic and symbolic uses of dialogue and dialect in *Sons and Lovers*, *The Rainbow*, and *Lady Chatterley's Lover*. An obscure reference to cats in a 1903 postcard written by Lawrence occasions a note by Richard Storey (*N&Q*). Colin Holmes studies Lawrence's 'social origins' (*L&H*). The Hilda Doolittle-Lawrence affair is reconsidered by Peter E. Firchow in *JML*. Judith Ruderman's *PBSA* article exposes a trilogy 'that never was' (*The Rainbow*, *Women in Love*, and *Aaron's Rod*).

Daniel R. Schwarz's piece in *ArielE* is well-written, though not highly original. He reads *The Rainbow* as a dramatisation of 'Lawrence's struggle to define his values and his concept of the novel'. Jack F. Stewart takes stock of expressionist techniques in that novel (*Novel*). He believes that Lawrence was attempting a 'verbal emulation of the visual arts', especially of contemporary German expressionist painting. In *ConL* Marianna Torgovnick also links Lawrence and painting when she examines 'pictorial elements in *Women in Love*'. The image is often more impressive than the words used to describe it. The connection between symbolism and structure in the novel is explored by T. Vichy (*EA*). William E. Cain investigates 'Lawrence's "purely destructive art" in *Women in Love*' (*SCR*), while Jack F. Stewart probes 'rhetoric and image' in the 'Moony' chapter (*StHum*).

In *SB* Bruce Steele gives important information on versions of *The Trespasser*, indicating that it was in fact a revision of *The Saga of Sigmund*. Also in *SB*, Judith G. Ruderman traces the 'composition, evolution, and publication' of

*The Fox*. Revisions show Lawrence's increasingly 'ambitious examination of love and of life'. Ruderman also writes on 'prototypes' for *The Fox* in *JML*. In *SSF* Barnett Guttenberg argues vigorously that the interweaving of realistic and mythic modes in 'The Virgin and the Gipsy' marks an important stage in Lawrence's development. Both modes are employed ironically, their conventions inverted. P.G. Baker studies revisions of 'A Fragment of Stained Glass' (*SSF*) and suggests tentatively that the story was based on Pater's 'Denys L'Auxerrois'. Ross C. Murfin compares Lawrence's 'Hymn to Priapus' to Victorian works with interesting results (*Criticism*).

John Halperin sets out to analyse contraries in the fiction of John Le Carré, but comes to some rather conventional conclusions about his 'unique world' in which betrayal seems the norm (*SAQ*).

Ingrid Holmquist's study of the *Children of Violence* series<sup>55</sup> falls into line with so much Lessing criticism these days. The development of consciousness and the search for identity are viewed by Holmquist as the main themes of the novels and, after a perfunctory survey of criticism on Lessing, she sets about charting the presentation of these themes throughout the series. The analysis is workmanlike if a trifle dull, but the emphasis is more ideological than formal or 'literary'. Holmquist concludes that Lessing is moving from a social orientation in her work to a position as a cultural critic, concerned with the relation between culture, man, and nature. Although Holmquist applauds Lessing's emphasis on the 'mystical female principle of inner life', she remains apprehensive. Lessing's final vision of a new human being 'indicates to me a utopia more ridden with doubt about the potential of mankind than belief in it'.

The Spring number of *MFS* is given over to a 'Doris Lessing Special Issue'. Dee Seligman describes a trip to Rhodesia and interviews with those who knew Lessing there. The unattractive portrait thus painted is vastly different 'from the self-image which she presents in her own autobiographical novels'. Jean Pickering gamely tries to show why Lessing's recent 'space fiction' novels are not a marked departure from her earlier work. Betsy Draine defines the post-modern sensibility of *The Golden Notebook*, and Herbert Marder writes on the new form of that novel, finding it both a record of a quest for 'an enlightened state of consciousness . . . [and also] in itself a demonstration of the ways in which that consciousness works'. Margaret K. Butcher thinks Lessing's later stories contain both the structural and ironic emphases of 'The Box' and 'The Pig', contrary to Lessing's own opinion. Orphia Jane Allen considers structure and symbols in *A Man and Two Women*, and finally decides that the pre-requisite for freedom is 'the choice of a creative mean between alienation and the mindlessness of the collective'. Margaret Scanlan takes Lessing to task for neglecting 'the memory as theme and as novelistic device' in the *Children of Violence* series. Nancy Topping Bazin offers a lively comparison of moments of revelation in *Martha Quest*, *Sons and Lovers*, and *A Portrait of the Artist as a Young Man*. *The Four-Gated City* is 'a contemporary version of the Blakean paradox that "without Contraries is no progression"', according to Claire Sprague. Ralph Berets' Jungian interpretation of the dream sequence in *The*

55. *From Society to Nature: A Study of Doris Lessing's Children of Violence*, by Ingrid Holmquist. Gothenberg Studies in English 47. AUG. pp. 219. Sw.Cr.70-.

*Summer Before the Dark* permits him to see the sequence as liberating. Lorelei Cederstrom takes quite a different view. She maintains that the dream is 'trite . . . a simple allegory for Kate's limited perceptions'. This is in keeping with her analysis of Kate as 'a puppet voicing Lessing's satiric view'. Bernard Duyfhuizen reads *The Memoirs of a Survivor* as 'a prophecy', while Alvin Sullivan treats the novel as a study in 'fragmented consciousness'. A handy 'selected checklist' of critical work on Lessing is supplied by Holly Beth King. Patrick Passinder deftly suggests reasons for Lessing's shift to fantasy in *CritQ*, and in *Mosaic* Lorelei Cederstrom looks at *Memoirs of a Survivor* in terms of its '“inner space” landscape'.

Walter Hooper's edition of *Selected Literary Essays*<sup>56</sup> by C.S. Lewis (first published in 1969) is now available in paperback. The essays – witty, sophisticated, and sensitive – range in subject from Chaucer and Shakespeare to Kipling and psycho-analysis. Hooper's introduction surveys Lewis's academic and literary career and outlines Lewis's own critical principles.

James T. Como's *C.S. Lewis at the Breakfast Table and Other Reminiscences*<sup>57</sup> is a readable collection of ruminative, non-scholarly pieces which, when taken together, give a picture of Lewis as a kind, generous, and honest friend, conscientious, confident, and tolerant. The essays are ranged chronologically and, though they do not really give a sense of Lewis's development, they do manage to suggest something of Lewis's appeal and influence as colleague, don, friend, and scholar. Erik Routley, John Wain, Peter Bayley, Charles Wrong, Roger Lancelyn Green, and Austin Farrer number among the contributors. There is a revised and enlarged bibliography of Lewis's writings from Walter Hooper. In *CSR* R.D. Stock looks to *The Tao* for a pattern in Lewis's novels. A note in *MFS* from D.H. Stewart deals with the important structure of *That Hideous Strength*, 'Lewis's answer to modernism'.

The approaching centenary year of Wyndham Lewis in 1982 has prompted a spate of books and articles. Jeffrey Meyers draws on letters, manuscripts and interviews as well as on Lewis's own creative output for his biography<sup>58</sup>. This is a sympathetic portrait in the main. Meyers does not shy away from revealing Lewis as 'pugnacious', 'touchy and aggressive', often callous and cruel in his dealings with women. But Meyers believes that 'the enemy' was also 'a kindly and courtly friend', 'morally and intellectually right' in major quarrels. Because this is a biography there is little analysis of the writings, though Meyers treats the books as signposts to Lewis's intellectual development. Major preoccupations are noted, such as Lewis's concern with 'the division of the mind and the body, and the conflict between the artist and society'; and these obsessions are used to explain away – at least in part – his reactionary political views. One cannot but feel some sympathy for Lewis by the end of the biography. Through his own egotism and stubbornness his reputation was eclipsed and his career destroyed on more than one occasion. Yet he was a

56. *Selected Literary Essays*, by C.S. Lewis, ed. by Walter Hooper. CUP, 1979. pp.xxii + 330. pb £4.95.

57. *C.S. Lewis at the Breakfast Table and Other Reminiscences*, ed. by James T. Como. Collins. pp. xxxiv + 299. £6.95.

58. *The Enemy: A Biography of Wyndham Lewis*, by Jeffrey Meyers. RKP. pp. xvi + 391. £15.



tireless and dynamic figure, willing to court controversy for his principles as well as for notoriety.

Three useful essays on Lewis and his work are to be found in the catalogue for the Lewis exhibition<sup>59</sup> held in Manchester, Cardiff, and Edinburgh in 1980 and 1981. John Rothenstein offers an introduction with a biographical focus, Jane Farrington chronicles Lewis's artistic development and provides a thumbnail sketch of his aesthetic philosophy, and Richard Cork traces the rise and fall of the Vorticist movement. There is also an 'appreciation' of Lewis by Omar S. Pound. Colour plates and black and white reproductions help the reader to follow discussions on Lewis's artistic development, and a selected bibliography encourages further study.

Jeffrey Meyers collects some new essays on Lewis as writer and philosopher<sup>60</sup> in the hopes of stimulating a critical reassessment of the man and his works. John Holloway settles down to a thoughtful discussion of the two 'models of the non-human or the sub-human' in Lewis's fiction: those of 'the engine' and 'the puppet'. Robert Chapman surveys Lewis's letters and autobiographies so that we might better understand 'the man, his works and his age'. E.W.F. Tomlin refuses to underestimate the influential philosophical climate in 'Lewis's formative years', and challenges readers to do the same. Timothy Materer reports on the common philosophical and artistic ground shared by Lewis and Augustus John, W.B. Yeats, and T. Sturge Moore. A short but suggestive note from Marshall McLuhan on Lewis's prose style draws attention to Lewis's use of elements from other media. Bernard Lafourcade notices the importance of the early literary essays, and Hugh Kenner finds hints of the later work in the potboiler, *Mrs Dukes' Million*. *Enemy of the Stars* appears as a courageous piece of self-analysis to Wendy Stallard Flory who shows that the 1932 revisions render the play 'more accessible and also more immediate'. Alistair Davies examines *Tarr* as 'a Nietzschean novel', and Alan Munton reads *The Childermass* as 'a radical and successful critique of the "educationalist state"'. *The Apes of God* has a pattern which connects admirably with its meaning. At least Paul Edwards views it this way. He feels that Lewis's style is superbly suited to 'a portrayal of a world in which there is a disjunction between meaning and appearance'. William M. Chase offers a calm assessment of Lewis's political views, C.J. Fox sheds light on Lewis as a travel writer, and Rowland Smith eyes the high comic invention and 'extra-literary scandal and pique' in *Snooty Baronet*. William Pritchard makes a strong case for the importance of Lewis's literary criticism. Valerie Parker shows how Lewis's claims that women destroy artists are balanced in his novels by the portrayal of the 'creative ego' as destructive, a force demanding inhumanity. Jeffrey Meyers connects *Self-Condemned* to Lewis's own 'failure and poverty in Toronto'. Finally, D.G. Bridson tells how *The Human Age* came to be written and suggests something of its power and importance.

Elsewhere, Jeffrey Meyers writes on 'the poetic and fictional portraits of Lewis' and comments on the persistence of his influence (*LMag*). Meyers also writes on Lewis's friendship with T.S. Eliot (*VQR*), and supplies a bibliogra-

59. *Wyndham Lewis*, by Jane Farrington, with contributions by Sir John Rothenstein, Richard Cork, Omar S. Pound. LH. pp. 128. pb £6.95.

60. *Wyndham Lewis: A Revaluation: New Essays*, ed. by Jeffrey Meyers. Athlone. pp. vi + 276. £13.50.

phy of Lewis criticism, 1912-1980, in *BB*. In *N&Q* E.W.F. Tomlin has a round-about piece on Eliot's indebtedness (in *The Dry Salvages*) to Lewis's quotations from Sherwood Anderson in *Paleface*. Timothy Materer's *Vortex* (CornU.) was not available.

In *RS* there is a rather strained comparison of Richard Llewellyn's *How Green Was My Valley* and *Germinal*. Francis S. Heck finds Llewellyn's work nostalgic.

Malcolm Lowry continues to attract critical attention. Richard K. Cross<sup>61</sup> uses a traditional approach of close textual reading to provide an introduction to Lowry's fiction. This is not as simple and old-fashioned as might first appear. Cross manifests a sensitive eye and ear for Lowry's narrative method, and shows quite lucidly how *Under the Volcano* is a modernist novel, particularly in its use of 'symbolism and mimesis'. Cross does not eschew psychological probing, but uses biographical data discretely to 'illumine the work'. There is also some refreshingly perceptive commentary on the ways in which Lowry controls reader response, and a marginally less successful chapter on Lowry's neurosis in the later works which were intended 'to transcend the tragic vision of the *Volcano*'. This is a readable and well-organised 'preface' to the fiction. Students will be stimulated to further reading of Lowry, and will be helped by the sane discussion of Lowry criticism to date.

Arnt Lykke Jakobsen's chapter-by-chapter analysis and annotation of *Under the Volcano*<sup>62</sup> also calls for an appreciation of symbolic and 'immediate' levels of narrative. But the study as a whole lacks the depth and calm authority of Cross's work. Jakobsen emphasises 'Lowry's portrayal of the psychological hell experienced by the alcoholic'. This has the effect of narrowing rather than focusing discussion of the text so that all too familiar ground – such as the Consul's 'narcissistic self-absorption' – is covered once again with no strikingly new perspectives.

In *CL* George Rhys Garnett applies the Jungian myth of the hero to *Under the Volcano*. He thinks that the novel revitalises 'the myth in its crucial central stage'. Wendy Boyd adopts a psychoanalytical approach in *AI* when she argues that *Under the Volcano* reveals Lowry's personal 'identity theme'.

In *ELT* Alan Richardson draws attention to another neglected short story writer, A. Neil Lyons, by providing a checklist of works by him.

Hugh MacLennan reminisces about his own career in *UTQ*.

A handsomely produced full transcription of *The Urewera Notebooks*<sup>63</sup> has been made available. These diaries and sketchbooks provide the record of a 1907 camping trip taken by Katherine Mansfield through the North Island of New Zealand. Filled with alert, lively, and joyful descriptions of landscapes and companions, these books go a long way to dispelling the commonly-held view of Mansfield as a 'disgruntled adolescent'. The reporting techniques and interest in language are clearly revealed, and the editor, Ian Gordon, has some

61. *Malcolm Lowry: A Preface to his Fiction*, by Richard K. Cross. UChic. pp. xiv + 146. £7.50.

62. *Introduction and Notes to Malcolm Lowry's Under the Volcano*, by Arnt Lykke Jakobsen. Anglica et Americana Series. UCopen. pp. 108.

63. *The Urewera Notebooks*, by Katherine Mansfield, ed. by Ian A. Gordon. OUP. pp. 107. £7.75.

interesting points to make about the ways in which data from the notebooks was transmuted into short stories.

Antony Alpers<sup>64</sup> leaves no corner of Mansfield's life unexplored in his new biography of the writer. He lays bare the secrets of the 'catastrophic hidden years' between her arrival in London at nineteen and her meeting with Murry, and he also probes her insecure childhood and adult love affairs. Her sense of shame and guilt, her fits of depression and despair, her streak of moodiness and morbidity are all exposed, sometimes with coyness but more often with a compelling, journalistic sense of the dramatic. There is little consideration of the writing *per se*, but Alpers detects a pervasive pattern which unites her art and her life. Mansfield's one driving impulse was the need to discover her true self. As she wrote to Murry a few days before her death: 'You see, my love, the question is always: "Who am I?" and until that is answered I don't see how one can really direct anything in oneself.' Despite her artistic achievements, this goal eluded her – such indeed is her tragedy.

James Moore's investigation of the relationship between Gurdjieff and Mansfield<sup>65</sup> offers interesting sketches of the principals, and also portraits of Murry, Orage, 'LM', and the like. But the work is marred by a flip and casual tone, by conjecture and a hint of underplayed sensationalism.

Marilyn Zorn puts 'Bliss' in the context of Mansfield's life at the time it was written (*SSF*). She thus feels entitled to argue that this is 'a somber story about the potential for love and beauty not realised'. David Dowling (*Expl*) finds the title 'Something Childish But Very Natural' quite revealing. J.F. Kobler notices the unusual point of view in 'The Young Girl' and speculates on the value of the sexually neutral narrator (*SFF*).

Ted Morgan's *Somerset Maugham*<sup>66</sup> is a distasteful portrait of a popular author. Morgan strips away the false clues planted by Maugham to discourage would-be biographers and instead presents him as a cruel, spiteful and snob-bish man, a confirmed misogynist (there is no end of psychoanalysing on this point), and an ambitious author. The fiction is considered for its biographical interest, and even then is generally treated to straightforward summary. The most painful part of this book, though, is certainly Morgan's treatment of the ageing, senile Maugham at the Villa Mauresque, alternating 'between self-loathing and self-pity'. No details – no matter how intimate or degrading – are spared. It is fair to say that biographers have a duty to portray their subjects truly; but Morgan's gossipy prying into the sensational, sordid and pathetic nooks and crannies of Maugham's life makes a balanced assessment of the man and his works very difficult indeed. It is not enough to urge, as Morgan breezily does at the beginning, that Maugham's glaring defects should 'not be used to diminish his accomplishments'. Few untainted 'accomplishments' are left to Maugham by the end of this biography. Richard Gill speculates on whether or not 'Uncle Willie' served as a source for Robin Maugham's *The Servant* (*JML*). Gerald McKnight's *The Scandal of Syrie Maugham* (W.H. Allen) was not seen.

In *ESA* J.M. Coetzee provocatively contends that Sarah Gertrude Millin is

64. *The Life of Katherine Mansfield*, by Antony Alpers. Viking; Cape. pp. xxviii + 466. £9.50.

65. *Gurdjieff and Mansfield*, by James Moore. RKP. pp. xviii + 261. £8.95.

66. *Somerset Maugham*, by Ted Morgan. Cape. pp. xxii + 711. £8.95.



'the most considerable novelist writing in English in South Africa between Olive Schreiner and Nadine Gordimer'.

Derek Severn makes a case in *LMag* for viewing Arthur Morrison, author of *A Child of the Jago*, as 'a writer of greater power' than Gissing.

In *JCL* Samuel Omo Asein attempts to define Ezekiel Mphahlele's humanistic vision.

Iris Murdoch's *The Bell* interests Jack F. Stewart and Dorothy A. Winsor. In *RS* Stewart analyses the dialectics in the novel and the clash between 'objective and subjective views'. Winsor writes in *L&P* on supernatural events in the novel. They reveal Murdoch's 'deep distrust of man's ability to maintain an adult, realistic basis for his actions'. Colette Charpentier undertakes a survey of the critical reception of Murdoch's Irish novels. The first part, dealing with *The Unicorn*, can be found in *EI*.

Students of V.S. Naipaul will be interested in a collection of his previously published essays<sup>67</sup>, all based loosely on the colonial experience and dealing with man's search for identity and approbation. The illusion of power is coldly dissected in essays on Michael X and Eva Perón. A journey through the Congo sparks off a discussion of the effect of colonialism on Africa. In an important essay dealing with the influence of Conrad on Naipaul's own vision of society and attitude to writing, Naipaul considers Conrad's importance as meditator on the world, and goes on to denounce the modern experimental novelist who 'no longer recognises his interpretive function . . . to awaken the sense of true wonder'. George Woodcock covers a number of bases in his *QQ* article on Naipaul as a political novelist. Woodcock sees Naipaul as a novelist in the nineteenth-century tradition where 'politics is a subject', not a purpose. Instead of being a naive propagandist, Naipaul tries 'to transmute "things as they are" into imaginative constructs'. In *SoRA* Margaret Nightingale considers the 'cyclical theory of history' in *The Loss of El Dorado* and the later fiction.

William M. Tomory's straightforward TEAS overview of the life and works of Frank O'Connor<sup>68</sup> serves as a good, simple introduction to a formative modern short story writer. In addition to a biographical chapter (which strains too hard to connect themes and characters in the stories to O'Connor's life) there are neat descriptions of the early work, a succinct account of O'Connor's realist concept of fiction, some brief but interesting suggestions about influences (such as Joyce and Chekhov), and summaries of major stories with emphasis on themes, character types (loners, dreamers, romantics) and narrators. There is even a chapter on O'Connor's non-fiction which reveals his 'narratorial energy' and concern 'with preserving and interpreting the Irish past'. Clearly, if a case is to be sustained for O'Connor's accomplishment as a short story writer, there must be greater critical attention to his narrative methods. But Tomory's sensible survey will certainly serve to arouse interest in this Irish writer.

In *Studies (Dublin)* Brian Donnelly argues rather sweepingly that Liam O'Flaherty's novel *Famine* is not only the most successful novel about the

67. *The Return of Eva Perón with The Killings in Trinidad*, by V.S. Naipaul. Deutsch. pp. vi + 228. £5.95.

68. *Frank O'Connor*, by William M. Tomory. TEAS. Hall; Twayne. pp. 198.

Great Famine but also 'one of the great and most central works of modern Irish literature'.

Bernard Crick's definitive biography of George Orwell<sup>69</sup> has appeared this year. This is a most thorough and informative book. Although Crick focuses on Orwell's political sensibility (which he defends as 'reflective and conceptually imaginative'), he is also well aware of Orwell as a writer – the finest political writer since Swift. There are excellent passages throughout this biography which show the connections between Orwell's political and stylistic values. Orwell perceived links, for example, between 'political liberty' and 'simplicity of language'. Nor is Crick blinded by admiration for the 'many-faceted' Orwell. He reminds readers of his subject's weaknesses – often through an understated use of telling details, such as the fact that Orwell's 'famous [and unpretentious] shaggy uniform of sports jacket and grey flannel trousers' was in fact made to measure. Crick ably surveys the publishing history and reception of the major works, and clearly shows the circumstances under which they came to be written. Through the use of letters, interviews, and unpublished material, Crick is also able to give some idea of the impact Orwell intended his work to have. There is tactful but perceptive comment on Orwell's private life, and the biography also follows his career as journalist and broadcaster. This admirable exercise in truth-seeking about Orwell is a fitting monument to a man whose *leitmotif* was 'the importance and difficulty of telling the truth'.

Not daunted by the fact that Orwell showed little apparent interest in psychology, Richard I. Smyer<sup>70</sup> embarks on an analysis of Orwell as a psychological novelist whose personal sense of crisis paralleled 'the political, social and cultural dilemmas of the age'. Smyer believes that Orwell's works show his 'struggle to free his imagination from a stultifying fixation on personal and idiosyncratic disturbance'. Incoherence in the early fiction, for example, is attributed to Oedipal conflicts and sexual anxieties. Even the mature works are not immune from Smyer's psychoanalysis. 'Police-State apparatus' in *Nineteen Eighty-Four* becomes 'an objectification of the triumphant Freudian superego'. Orwell's imaginative centre is seen as a 'Freudian jungle' of 'near-surrealistic expressions of disgust, terror, power hunger, sadism, and violence'. Areas of investigation which might have proved quite interesting – such as Orwell's use of 'mythic patterns' and 'symbolic landscapes' – are not followed up in any detailed way. Nor does Smyer do his bizarre argument any service when he speculates so stridently and so often: 'It is likely that . . .' and 'One suspects that . . .' are favoured methods of beginning sentences.

Fat men in Orwell's fiction are noticed by Brian Matthews in *SoRA*. Although most are sad, they possess an incipient 'affirmation and dynamism . . . no matter how coarsely or roughly manifested'. Jefferson Hunter writes well in *MP* on Orwell's invocation and refutation of *The History of Mr. Polly* in *Coming Up for Air*. This article helps to account for the puzzling blend of cynicism and sentiment in Orwell's novel. Bernard J. Sussman (*Expl*) speculates on the reasons behind Orwell's choice of year for *Nineteen Eighty-Four*. The structure and psychology of that novel form the subject of a rather unconvincing article by Murray Sperber who tries to account for the book's

69. *George Orwell: A Life*, by Bernard Crick. S&W. pp. xxx + 473. £10.

70. *Primal Dream and Primal Crime: Orwell's Development as a Psychological Novelist*, by Richard I. Smyer. UMiss. pp. xii + 187. £9.90.

power in *MFS*. Orwell in the thirties is the subject of articles by Paul O'Flinn, Chris Pawling, and Malcolm Smith in *L&H*.

Judith Cochrane explores the significance of death in Peter Palangyo's *Dying in the Sun (Crit)*. She illuminates the many levels of the novel.

Alan Paton's autobiography<sup>71</sup> which covers his life up to 1948 and the success of *Cry, the Beloved Country* is a readable, if somewhat low-key, account of how one man became committed to freedom and justice and thus came to be pitted against the authoritarian society in which he lived and worked. Paton's own awareness of the 'gross inequalities' in South African life was neither sudden nor indeed welcome. He had no wish to be drawn into public life (and in fact wrote his most famous novel 'to make a story, not a denunciation or a sermon or a lesson'). He certainly did not see himself as a revolutionary or hero. But ultimately he felt it necessary to challenge the morality of the law and the state which had been good to him. The personal dilemmas of his predicament are calmly suggested and give much insight into those convictions which inform his writings.

The Spring number of *The Mervyn Peake Review* opens with a transcription of a BBC radio discussion of *Titus Groan*. Peake himself was a panelist. G. Peter Winnington supplies the introduction and notes. An account of Peake at Westminster Art School is offered by one of his pupils, Diana Gardner. Jacques Favier's review of the French translation of *Titus Alone* is printed, as is Maeve Gilmore's introduction to the catalogue for a Durham exhibit of Peake's artistic work. The index to Numbers 1 to 10 is included in this issue.

In the Autumn number G. Peter Winnington prints a previously forgotten letter by Peake written when he was eleven. Andrew Murray discusses the influence of Peake on his own development as a painter. C.N. Manlove attempts to forge links between Peake's personal 'sense of dislocation' and the progressive fragmentation of the Titus series. P. McKenzie takes issue with Manlove's *Modern Fantasy* view of Peake as muddled, and R.J. Godfrey compares the fantasies of Peake and Stephen Donaldson, both of whom are concerned to define reality. These issues contain reviews, lists of recent publications and a 'Work in Progress' section.

In *Southerly* Lee Jobling contends that Hal Porter's autobiographies are literary in their control of reader response and in their employment of such devices as imagery.

The third volume of Anthony Powell's engaging autobiography<sup>72</sup> deals with the War and the half-dozen years immediately preceding and following it. He is still encountering interesting figures, such as Elizabeth Bowen, F. Scott Fitzgerald, Orwell, and Eliot. Moreover, his innate curiosity is again much in evidence (as in his ARP gas-mask census which was 'not without all reward through the insight thereby acquired into how people live'). But now increasing attention is given to his attitude to fiction and the role of the writer. What bothered Powell above all was the difficulty of rendering truth *precisely*, especially since the 'contemporary debauchment of words . . . sabotaged phrases previously regarded as universally admissible for definition of emo-

71. *Towards the Mountain: An Autobiography*, by Alan Paton. CSS; OUP. pp. ii + 320. £12.50.

72. *To Keep the Ball Rolling: The Memoirs of Anthony Powell. Volume III: Faces in My Time*, by Anthony Powell. Heinemann. pp. x + 230. £8.50.



tional life in almost all its aspects'.

Rudolf Bader's study of *A Dance to the Music of Time* 'as a cyclic novel of generations'<sup>73</sup> is repetitive, predictable, and rather badly written. This critique in fact promises much. Its three major sections are devoted to crucial areas: 'narrative method' (especially 'narrative rhythm'), Powell's handling of 'the flux of time', and 'cyclic movements'. But the general introductory and summary comments to each section are too long and the comments on time and change are rather obvious. It is as if Bader perceived the important connection between narrative method and the 'cyclic generation' theme but cannot define or articulate this link. The elementary concluding comments on the place of this *roman fleuve* in the modern English novel tradition form a weak ending to an awkward analysis.

Belinda Humfrey's capable and lengthy introduction to *Recollections of the Powys Brothers*<sup>74</sup> fills in biographical details while touching economically on the Powys literary output. Although there are family similarities, the brothers differ strikingly in their life-philosophies and in the focuses of their writings. Isobel Powys Marks, Kenneth Hopkins, Francis Powys, David Garnett, Henry Miller, G. Wilson Knight, and Angus Wilson among others contribute memories of the brothers. The appendix includes an unpublished piece by Theodore and a 1951 letter from John Cowper. There is a handy bibliography. In *AWR* Belinda Humfrey speculates on why Llewelyn Powys 'lacks critics' in the course of her review article on Kenneth Hopkins's *Llewelyn Powys* (Corithamon P.) which was not seen. Nor were John Cowper Powys's *After My Fashion* (Picador) nor Morine Krissdottir's *John Cowper Powys and the Magical Quest* (Macdonald P.) available for review.

Alan Edwin Day's annotated bibliography<sup>75</sup> deals with writings by and about Priestley. Great effort is made to be comprehensive. Theatre programmes and advertisements in which Priestley had a hand are included and there is even a 'Priestleiana' section in which the existence of relevant cigarette cards is noted with care.

The TEAS introduction to J.B. Priestley<sup>76</sup> may usefully be consulted by those coming to Priestley's work for the first time. A. A. DeVitis and Albert E. Kalson provide simple, clear, and direct commentary on the themes, form, and content of the fiction and on the 'style and craft' of the plays. Summary and descriptions seem inevitable in these survey introductions, but there are also helpful suggestions about technique. De Vitis and Kalson offer an unprovocative conclusion: Priestley is 'a romantic yearning for a world as it might, could, and should be'. Robert Petersen compiles a selected bibliography.

*The Tale Bearers*<sup>77</sup> contains previously published essays by V.S. Pritchett on

73. *Anthony Powell's 'Music of Time' as a Cyclic Novel of Generations*, by Rudolf Bader. *Swiss Studies in English* 101. Francke. pp. 191. Fr. 26.-

74. *Recollections of the Powys Brothers: Llewelyn, Theodore and John Cowper*, ed. with an introduction by Belinda Humfrey. Owen. pp.288. £9.95.

75. *J.B. Priestley: An Annotated Bibliography*, by Alan Edwin Day, with a foreword by J.B. Priestley. Garland. pp. xii + 360. \$35.

76. *J.B. Priestley*, by A.A. DeVitis and Albert E. Kalson. TEAS. Hall; Twayne. pp. 257. \$9.95.

77. *The Tale Bearers: Essays on English, American and Other Writers*, by V.S. Pritchett. C&W. pp. 223. £6.50.

English, American, and other writers, ranging from Conrad to Bellow, from Henry Green to Ruth Praver Jhabvala. These overviews and evaluations are elegant, colloquial, and pithy – never ostentatious but filled with Pritchett's personality and loving care for the craft of writing.

It is good to see Barbara Pym attracting critical comment. In *RS* Lotus Snow notes the importance of little things and little people in the novels.

In *VQR* Richard R. Guzman praises Raja Rao enthusiastically as 'the most brilliant Indian ever to write fiction in English'.

Robert Barker offers more sources for Herbert Read's *The Green Child* (*N&Q*). Part Three incurs a debt to Plato's *Phaedo*.

Forrest Reid has been rediscovered. Brian Taylor<sup>78</sup> uses memoirs, reminiscences, and unpublished correspondence as well as Reid's own writings for his description of the life and work of the neglected Belfast author. Taylor manages to isolate recurrent themes in the fiction – 'childhood, youth and the loss of innocence' – and connects these tactfully but honestly to Reid's own idealised and frustrated sexual obsessions. The fictive handling of characters and locations is treated as well, and there is an excellent bibliography of works by and about Reid. In *ContempR* K.G. Ponting calls for a re-appraisal of Reid and declares *Uncle Stephen* his 'masterpiece'.

In *Southerly* A.P. Riemer reconsiders Henry Handel Richardson's *The Young Cosima*, with its ambivalent mix of the golden and the tawdry.

The first number of *ELT* is devoted to an annotated bibliography of writings about Frederick Rolfe, compiled by Jeanette W. Gilsdorf and Nicholas A. Salerno. Also in *ELT* G.P. Jones suggests that *Nicholas Crabbe* was probably written between 1901 and 1904, not in 1905 as is usually suggested.

The Bodley Head *Complete Works of Saki*<sup>79</sup> contains the novels and plays as well as all the short stories.

Sister Mary Brian Durkin, O.P. is responsible for the TEAS introduction to the 'writings, craftsmanship, and ideals' of Dorothy Sayers<sup>80</sup>. The overview of the fiction centres on characterisation, although there are brief comments on such elements as plotting, setting, and structure. Sayers's development from detective novelist to a more profound writer on morals and manners is traced. The volume also celebrates Sayers's artistry and ingenuity as a short story writer, religious dramatist, and translator, and an altogether flattering picture of her emerges as an excellent craftsman, 'lay theologian, scholar, author, and Christian humanist'.

Trevor H. Hall's uneven set of essays on Sayers<sup>81</sup> contains some ephemeral pieces, although Hall advances very modest claims for the book's 'small assistance and interest to future students of Miss Sayers's works'. The essays include a piece on Conan Doyle's influence on the Wimsey stories (notably through the character of Sherlock Holmes), a study of parallels in the literary careers of Conan Doyle and Sayers, a re-consideration of the dating of 'Dr. Watson, Widower', and a suggestion for a possible influence on *The Nine*

78. *The Green Avenue: The Life and Writings of Forest Reid: 1875–1947*, by Brian Taylor. CUP. pp. xiv + 218. £12.50.

79. *The Complete Works of Saki*, by Saki. Bodley. pp. 944. £10.

80. *Dorothy L. Sayers*, by Sister Mary Brian Durkin. TEAS. Hall. pp. 204. \$10.95.

81. *Dorothy L. Sayers: Nine Literary Studies*, by Trevor H. Hall. Duckworth. pp. xii + 132. £12.50.

*Tailors*. Hall also discusses Atherton Fleming and the unlikelihood of his collaboration in the Wimsey stories. He chastises a PhD candidate for omitting *The Documents in the Case* from her thesis on Sayers, and identifies the real 'Robert Eustace' (while speculating gratuitously on his sexual proclivities). Dating problems for *Busman's Honeymoon* and Sayers's knowledge of and attitude to spiritualism are also treated. Much of the trouble with this book comes from the rambling method of presentation and the too obvious intrusion of Hall himself into each essay.

Readers interested in both 'the feminine predicament' and African literature will wish to read the biography of Olive Schreiner by Ruth First and Ann Scott<sup>82</sup> who focus their discussion of her life and writings on her own guilt-ridden emotional conflicts, 'her relationship to her own sexuality, at source to her individuality'. This psychoanalytical and feminist approach does not overwhelm the study, however. Jargon is kept to a minimum, and the writings are deftly related to Schreiner's political interests and personal life. There are fascinating glimpses of the socialist radicals in England in the 1880s and a challenging discussion of *The Story of an African Farm* as 'an imaginative experiment' in the 'fantasy mode' to explore and resolve 'antagonisms between men and women'. In all this Schreiner appears a sadly isolated woman, yearning for freedom but shackled by her 'psychological servitude' as a woman. In *LMag* Marion Friedmann finds present-day Zimbabwe illuminated by Trooper Peter Halket of *Mashonaland*.

Although many introductory overviews of necessity are simplified and descriptive, K. Bhaskara Rao's *Paul Scott*<sup>83</sup> is more elementary than most. Rao remarks on Scott's meticulous craftsmanship but it is an interest in cultural themes and characterisation which permeates the volume. Scott's *Raj Quartet* emerges as a masterpiece, thanks more to 'Scott's moral intensity' than to innovative technique. Jacqueline Banerjee believes Scott's real talent lies in his 'presentation of human beings in all their infinite complexity' (*LMag*). Patrick Swinden's *Paul Scott* (Macmillan) was not seen.

In *JNT* D.M. Roskies considers the ways in which Sillitoe 'transgresses, in a calculated and technically unusual way, the limits of pastoral convention'.

Rebecca Kinnamon Nelf reports in *TCL* on '“New Mysticism” in the Writings of May Sinclair and T.S. Eliot'.

Paul Boytinck provides valuable chronological checklists of writings by and about C.P. Snow<sup>84</sup>. Boytinck devotes his introduction to a survey of Snow's literary career, literary credo and 'code of realism', and the reception of his fiction. In *TCL* Gerald Levin ponders 'the sadic heroes of C.P. Snow'.

'Yoruba religious mythology' is viewed as a key to the writings of Wole Soyinka by Afam Ebeogn (*JCL*).

In *PLL* George Greene surveys the work of Muriel Spark under the guise of a discussion of 'the stratagems of her fiction'. 'Reason and conscience' are advocated by Spark for achieving contact with 'transcendental reality'. J.H. Dorenkamp has a snappy piece in *Renascence* on point of view and 'moral

82. *Olive Schreiner: A Biography*, by Ruth First and Ann Scott. Deutsch. pp. 383. £9.95.

83. *Paul Scott*, by K. Bhaskara Rao. TEAS. Hall; Twayne. pp. 167.

84. *C.P. Snow: A Reference Guide*, by Paul Boytinck. Reference Guides to Literature Series. Hall, pp. xxviii + 381. \$25.



vision' in *The Prime of Miss Jean Brodie*. The structure of the novel exemplifies its message.

Handsome, energetic, and flowering women in the novels of Christina Stead are judged with the critical eye of Elizabeth Perkins in *JCL*. 'The effort of maintaining middle-class standards of average normality demands from women a tragic expenditure of creative energy.'

A curious little volume on nursing the ill and dying by Mrs Leslie Stephen<sup>85</sup> has been reprinted. Claims that Julia Stephen's 'commitment to the service of others' influenced Virginia Woolf's own concern 'for public and private welfare' certainly cannot be substantiated by this slender compendium of tips and hints. But it will interest readers of Virginia Woolf nonetheless.

In the *JCL* 'symposium' on Ngugi wa Thiong'o's *Petals of Blood*, Florence Stratton writes helpfully on cyclical patterns in the novel, G.D. Killam offers a note on the title, and John Chileshe uncovers a weakening tension between 'the authorial ideology and the literary mode of expression used'.

Robert Diotte makes a case for viewing Audrey Thomas's Isobel Carpenter trilogy as a type of epic with unique significance derived from 'its archetypal examination of the author's culture' (*CL*).

*Unfinished Tales of Númenor and Middle-earth*<sup>86</sup>, 'a collection of writings, disparate in form, intent, finish, and date of composition' will interest those curious about details of Tolkien's First, Second, and Third Ages. Christopher Tolkien assumes a fair knowledge of Tolkien's other writings in his introduction, commentary, and notes; but these provide excellent cross-referencing to other Tolkien legends including those of *The Silmarillion*. The map of Middle-earth is re-drawn and there is a valuable 'annotated' index.

Paul H. Kocher<sup>87</sup> achieves his aim of providing a coherent history of Middle-earth from its creation to the end of the Third Age. His lively introduction suggests influences on Tolkien's mythology, and his discussion of the stories and themes in *The Silmarillion* is clear and well-organised. A handy detailed chronology of the First Age is appended. In *Mosaic* Lionel Basney uses Tolkien as a spring-board for his meditations on 'the ethical function of "escape" literature'. Timothy R. O'Neill's *The Individuated Hobbit* (T&H) was not seen but is, apparently, a Jungian analysis of Tolkien's archetypes.

It is claimed that Evelyn Waugh 'wrote his letters in the morning, when he was sober. He wrote his diary at night when he was drunk'. Whether or not this is true, Mark Amory's edition of over eight hundred interesting and amusing letters<sup>88</sup> differs markedly in tone from the recently published diaries. There is less self-indulgence in the correspondence which ranges dynamically and wittily over politics, literature, religion, and social gossip as well as personal matters. There are loving, enthusiastic letters to Waugh's children coupled with caustic remarks to friends about his offspring ('I now dislike them all equally'). Similarly, snideness about fellow-writers ('Tony Powell & Nancy

85. *Notes from Sick Rooms*, by Mrs Leslie Stephen, introd. by Constance Hunting. Pucker. pp. 52. pb.

86. *Unfinished Tales of Númenor and Middle-earth*, by J.R.R. Tolkien, ed. by Christopher Tolkien. A&U. pp. vi + 472.

87. *A Reader's Guide to 'The Silmarillion'*, by Paul H. Kocher. T&H. pp. viii + 286. £5.50.

88. *The Letters of Evelyn Waugh*, ed. by Mark Amory. W&N. pp. xx + 664. £14.95.

Mitford just clinging to their saddles but out of control') belies his own thoughtful concern for and generous help to novelists like Graham Greene and Henry Green. It seems as if Waugh tried hard to disguise the tender side of his personality. Most pleasing is the real zest for life and intellectual toughness which underpin the letters. It is not difficult to agree with the editor of this entertaining and varied selection that Waugh is one of the 'last great practitioners' of the art of letter-writing.

*EWN's* first issue contains a survey of 'the year's work in Waugh studies' from Paul A. Doyle, and a supplementary Waugh bibliography from Margaret Morriss. Problems of translating and interpreting Waugh in the Soviet Union are surveyed by Jeffrey A. Manley, and Thomas Gribble reports on a Graham Greene appreciation of Waugh on Radio 3. In the Autumn issue Robert Murray Davis tries to come to terms with the 'Forties sensibility' by analysing *Brideshead Revisited* and *All the King's Men*. Gerhard Wölk supplies 'a supplementary checklist' of Waugh criticism, while Paul A. Doyle begins a 'serialized transcription' of references to Evelyn in Arthur Waugh's diary. This reproduction of factual jottings is continued in the Winter number which also contains a pertinent article on the narrative structure of *Brideshead Revisited*. David G. Brailow decides 'the book is structured to parallel the workings of a memory'. Charles E. Linck Jr favourably reviews Mark Amory's *The Letters of Evelyn Waugh*, and Michael Gorra defines *Put Out More Flags* as a transition work with a new 'wistful' tone.

Despite some reservations A. Allan praises Waugh particularly for his restrained style (*EA*). Jerome Meckier's essay on *A Handful of Dust* in *Novel* covers a great deal of ground. Meckier asks why Mr Todd reads Dickens and goes on to look at parodies of Dickens in the novel and connections with *Heart of Darkness*. In the end these diverse strands are drawn together when Meckier concludes that this 'religio-philosophical satiric novel' attacks 'the secularized life process of the modern world'. In *CritQ* Robert S. Powell denies the link which some critics see between religious and aesthetic belief in *Brideshead Revisited*.

Roslynn D. Haynes<sup>89</sup> makes an admirable bid to establish the truly prophetic nature and importance of Wells's work. Wells's great contribution, she feels, is his 'integration of science into the wider discussion of society'. To show how this is accomplished, Haynes divides her study into four clear sections each demonstrating the influence of science on Wells's thought and writings. The first part, dealing with Wells's indebtedness to Thomas Henry Huxley, shows Wells's intense preoccupation with evolutionary theory – an interest which developed into his concept of the dual nature of man. Huxley's influence can also be seen in Wells's consuming desire for order. This theme is developed in Part II which investigates Wells's attitudes to 'science in society'. At this juncture Haynes shows how Wells both accepted and attempted to transcend the problems which determinism posed for human behaviour. Wells's concept of the individual and his methods of characterisation form the subject of the third section, and the novelist's simplistic 'materialistic [and functional] view of art' is competently disclosed in the last part. Haynes devotes valuable space to an interesting discussion of Wells's own literary development from a writer of

89. *H.G. Wells: Discoverer of the Future: The Influence of Science on His Thought*, by Roslynn D. Haynes. Macmillan. pp. xii + 283. £12.

fantasies through a period of 'sociological speculation' to his final position as a realistic social novelist depicting 'contemporary life'. This progression is not a new discovery by any means. But Haynes' relation of this development to Wells's scientific thought is a stimulating shift in focus.

Harvey G. Simmons writes on Wells 'as futurologist' in *ESC*. In *SLitI* William J. Scheick comments on Wells's adaptation of 'the manner of Maori archetypes or sacred symbols' in *Brynhild*. *Tono-Bungay* clearly interests Linda R. Anderson who writes in *MFS* on Wells's treatment of 'the relationship between self-conception and lived reality' in the novel. Wells locates the problem of duality in 'a social and historical context'. Robert Roulston finds traces of the same novel in *The Great Gatsby* (*JNT*). Richard Wasson has an essay in *MinnR* on 'myth and the ex-nomination of class in *The Time Machine*'.

Rebecca West's 'feminist manicheanism' represents a 'unique fusion' according to Moira Ferguson (*MinnR*).

A descriptive account of Patrick White's work is offered by Brian Kiernan<sup>90</sup> in a cheaply produced introduction to the author. The pretentious claim that the works will be viewed 'in a historical cultural context' can scarcely be borne out in this very brief survey. However, for the school student or inexperienced undergraduate this work does suggest something of White's experiment with forms and styles in different genres. Kiernan makes some neat generalisations about White's unique stylistic idiom, and some idea is given of White's major themes such as alienation, the 'search for transcendence', and the 'blurred distinction between objective reality and subjective perception'. A short annotated bibliography encourages further, more extensive investigation.

Don Anderson's rather gruesome *Southerly* article on communion and cannibalism motifs in White's fiction is an inflated exploration of feasting in the novels. In the same journal May-Brit Akerholt compares White's two versions – short story and play – of *A Cheery Soul*. David Blamires (*CritQ*) simply reviews *The Twyborn Affair*, but in *ArieI* S. A. Ramsey attempts a critical analysis of the novel. She believes that she sees more of White in this novel than in any other. A.P. Reimer is very complimentary in *Southerly*. Reimer sees *The Twyborn Affair* as an excellent instance of a novel doing and meaning the same thing. White ably 'displays the contradictory, confusing duality and ambivalence of existence'.

A symposium on Henry Williamson<sup>91</sup> is calculated to revive interest in the man and his writings. Ronald Duncan and others contribute admiring reminiscences, Sylvia Bruce offers random notes on the nature writings, and Hugh Cecil considers Williamson as a war writer. The effect of war on Williamson is pondered by E.W. Martin. David Hoyle examines *The Flax of Dream* sequence, and Roger Mortimore appreciates *A Chronicle of Ancient Sunlight* for its 'social panorama'. Finally, Oswald Jones considers Williamson as 'a subjective writer' who interpreted experience 'auto-psychically'. The appendixes include notes by Williamson on *The Flax of Dream*, *A Chronicle of Ancient Sunlight*, and war in general as well as Ted Hughes' address delivered at Williamson's memorial service.

90. *Patrick White*, by Brian Kiernan. Macmillan Commonwealth Writers Series. Macmillan. pp. viii + 147. hb £7.95, pb £3.50.

91. *Henry Williamson: The Man, The Writings*, ed. by Brocard Sewell, with an introduction by Ronald Duncan. Tabb. pp. xviii + 165. £6.95.



Peter Faulkner<sup>92</sup> has chosen to view Angus Wilson as a challengingly eclectic contemporary novelist, though one largely in the liberal-humanist tradition. By the end of this chronological study, Faulkner has managed to consider most of the central novels in the context of Wilson's own life and criticism. The span of this study does not allow a great deal of close criticism and there are too many effusive generalisations praising 'excellent' stories and 'brilliant' endings. But Faulkner does make a case for viewing Wilson as a complex author thematically and stylistically. There is a dark strain to his vision, for he disapproves of 'protected innocence'. Nor is he simply a social reporter. He is also a moralist struggling to find 'a place for transcendent values'. Moralist and mimic unite in Wilson 'to illuminate the change of English society and to suggest the epistemological problems posed by all literary texts'. In *ConL* Betsy Draine conducts an interview with Wilson. They touch on his attitude to the novel as well as recurring themes and his handling of point of view. Margaret Drabble appreciatively surveys Wilson's fiction in *SLitI*.

*Wodehouse on Wodehouse* (Hutchinson) was not seen.

The first two volumes of Leonard's Woolf's fascinating and tart autobiography<sup>93</sup> have been reissued as a single book. An intelligent introduction by Quentin Bell prefaces this atmospheric account of Woolf's life from childhood to his impending marriage to Virginia Stephen.

The final volume of Virginia's Woolf's letters<sup>94</sup> is of the same high editorial standard as the others in the series. This volume contains much of the familiar Virginia – gossipy, jocular, encouraging, mocking, and cruel. But there is also a new tetchiness. She guards her precious writing time fiercely, resenting all intrusions from the world of social niceties. There are also many letters which are almost too poignant and painful to read. The notes are as informative as ever, and important 'letters found too late for inclusion in the earlier volumes' are appended.

The third volume of Virginia Woolf's diary<sup>95</sup> covers the period from *Mrs Dalloway* to the first draft of *The Waves*, a time when Woolf reached her 'full maturity as an artist'. There is new zest, animation, and determination: 'The "principle" which I find intermittently guiding my life is – to take one's fences.' There is much on Vita Sackville-West, but an abiding affection for Leonard can also be clearly seen. Comments on the novels, especially *To the Lighthouse*, are particularly interesting. Biographical notes and passages from Virginia Woolf's travel notebook are found in appendixes. An excellent and comprehensive index complements another fascinating volume in this series.

A third edition of B.J. Kirkpatrick's *Bibliography of Virginia Woolf*<sup>96</sup> has appeared. New translations and editions are noted and some unsigned reviews

92. *Angus Wilson: Mimic and Moralist*, by Peter Faulkner. S&W. pp. xii + 226. £6.95.

93. *An Autobiography: Volume I: 1880-1911*, by Leonard Woolf, with an introduction by Quentin Bell. OUP. pp. xiv + 306. pb £3.50.

94. *Leave the Letters Till We're Dead: The Letters of Virginia Woolf: Volume VI: 1936-1941*, ed. by Nigel Nicolson and Joanne Trautmann. Hogarth. pp. xviii + 556. £15.

95. *The Diary of Virginia Woolf: Volume III, 1925-30*, ed. by Anne Olivier Bell, assisted by Andrew McNeillie. Hogarth. pp. xiv + 384. £10.50.

are identified for the first time. Full scholarly bibliographical descriptions accompany the items in this listing of Woolf's writings.

Maria DiBattista<sup>97</sup> devotes her study of Woolf to difficult and at times dense analysis of the narrative voice in the fiction. DiBattista's basic argument is that all Woolf's narratives combine 'tragic "matter"' and 'comic rhythms' in varying proportions. To accommodate this mix and to extend her own interest in 'the unknown and still dark places of psychology', Woolf gradually developed a unique narrative voice which solved the problem of subjectivity in modern fiction. She transvalued 'the convention of narrative omniscience through the re-creation of the many-sided voice of "Anon", the voice of the one in the many'. DiBattista's discussion of the basis for this voice is illuminating, for she connects it to Woolf's own interest in anonymity, androgyny, and impersonality. But the analysis of the novels becomes increasingly convoluted as DiBattista attempts to relate the narrative method to elegiac and 'mourning' elements in the fiction. A simpler, less psychoanalytical approach might better have served this exploration of Woolf's sense of literary identity.

Louise A. DeSalvo<sup>98</sup> examines the different versions of *The Voyage Out* to give a sense of Virginia Woolf's creative process. But this scholarly enterprise is given a psychoanalytic twist when the drafts are connected to Woolf's vulnerable mental states. Very early on, DeSalvo reveals breathlessly that 'each time Woolf wrote or revised the deliriums and death scene of her central character, Rachael Vinrace, she herself went mad'. Given such a focus, it is not surprising that DeSalvo concludes that each revision represents Woolf's 'staging her own punishment, delirium, and semi-suicidal death for having excited the lusts of an older man identified in the earlier version with the victim's father'. It is a pity that these rather sensationalist claims are not balanced by a rigorous and detailed analysis of artistic effects promoted by revisions.

A lively essay by Charlotte Walker Mendez investigates the importance silence in Woolf's work (*L&S*). Ian Gregor does not advance understanding of the fiction. But he does suggest in *SR* that the 'dominant voice' of each novel is the most reliable guide to the mood of the work. L.J. Swingle considers Woolf and 'Romantic Prometheanism' in *BuR*. Joanne S. Frye is most perceptive when she writes on *The Voyage Out* in *TCL*. She intelligently detects a discrepancy between the surface of this *Bildungsroman*/novel of manners and its deeper metaphysical patterns. Kenneth Moon wonders about 'recoil from the flesh' in *Mrs. Dalloway* (*CLAJ*). Claire Kahane concentrates on *To the Lighthouse* in *L&P*. 'Images which link perception of the outer world to inner experience' are essential for restoring 'to the self its integrity'. The same novel appeals to Henry R. Harrington (*ConL*). He relates Lily's painting to the novel as both share the same meaning, disclosed by the final line which Lily paints down the centre. Jean Elliott (*SNNTS*) notes connections between Mr Carmichael and Proteus; she feels they give the novel 'extra resonance'. Frustration in *A Room of One's Own* is revealed to James F. Hamilton by the

96. *A Bibliography of Virginia Woolf*, third edition, by B.J. Kirkpatrick. Soho Bibliographies. Clarendon. pp. xiv + 268. £20.

97. *Virginia Woolf's Major Novels: The Fables of Anon*, by Maria DiBattista. Yale. pp. xiv + 252. £11.05.

98. *Virginia Woolf's First Voyage: A Novel in the Making*, by Louise A. DeSalvo. Macmillan. pp. xiv + 202. £12.

reference to a Manx cat (*Expl*). An excellent and original article by Virginia R. Hyman is to be found in *ELT*. She decides Woolf's critical conservatism is derived from Leslie Stephen. Ralph Freedman's edition of Woolf essays, *Revaluation and Continuity* (UCal), was not seen. According to reports, *VWQ* still exists but it was not available for examination.

## 2. Verse

The number of general studies is small but of good quality. Peter Jones and Michael Schmidt edit *British Poetry Since 1970*<sup>99</sup>. This substantial critical survey is an absorbing investigation of the developments over the decade. A detailed introduction establishes the editors' stance:

We do not wish to suggest that the 'general standard' of poetry improved in the 1970s. Our claim is more modest: that a number of good (not just 'promising') new poets appeared and that several established writers added significantly to their work. We are concerned with the general 'poetry scene' only as it touched and influenced the serious writer. The state of publishing and criticism, the quality of the audience, the availability of books and magazines: these are important secondary factors in the literary environment.

Most of the eighteen essays are written by poets and are concerned with individual poets rather than with general issues. Thus we find Neil Powell discussing Donald Davie, Grevel Lindop contributing a paper on Philip Larkin, Andrew Waterman assessing Geoffrey Hill's poetry, and Clive Wilmer looking at Thom Gunn. Other poets considered in this volume are R.S. Thomas, C.H. Sisson, W.S. Graham, Charles Tomlinson, Ted Hughes, Seamus Heaney, Ian Hamilton Finlay, Edwin Morgan, Christopher Middleton, Roy Fisher, Elaine Feinstein, Peter Scupham, Andrew Waterman, and Basil Bunting. Wider ranging essays include Blake Morrison's 'Young Poets in the 1970s', C.H. Sisson's 'Poetry and Myth', and Christopher Middleton's 'Notes on A Viking Prow'. By also including an anthology of poems an attitude is established: 'Including new poetry in a book of criticism is part of our strategy: the book is intended to be of value to the general poetry reader. It addresses not a "subject" but a living art.' This very stimulating volume will be of certain interest to readers of new poetry.

Blake Morrison makes a thorough and detailed study<sup>100</sup> of those poets and novelists of the 1950s whose shared backgrounds and beliefs brought them together as the Movement. The author's purpose is twofold: firstly to show that 'The view that the Movement was a journalistic invention or agreed fiction can no longer be allowed to stand' and, secondly, to prove that 'it was a literary group of considerable importance – probably the most influential in England since the Imagists'. The poets of the *New Lines* anthologies (1955 and 1956)

99. *British Poetry Since 1970: A Critical Survey*, ed. by Peter Jones and Michael Schmidt. Carcanet. pp.xxx + 257. £9.95.

100. *The Movement: English Poetry and Fiction of the 1950s*, by Blake Morrison. OUP. pp.x + 326. £8.50.



originally defined the group, and it is these – D.J. Enright, Kingsley Amis, Robert Conquest, Donald Davie, Thom Gunn, John Holloway, Elizabeth Jennings, Philip Larkin, and John Wain – who are primarily considered in Morrison's study. The origins of the Movement are investigated, and the cohesiveness of the group is shown by consideration of the social background, the education, and the prejudices of the individual writers; their attitude to their audience is traced; their reaction against Dylan Thomas and Romanticism is described; their feelings about tradition and belief are charted; finally, it is shown that 1956 was a turning-point for the Movement, and that new directions were subsequently followed. This is an excellent, full, and absorbing account.

*Trying to Explain*<sup>101</sup> brings together a collection of recent essays by Donald Davie. There are pieces here on both American and British poetry. Readers of these pages will be interested to find a short review article on Dylan Thomas, an analysis of W.B. Yeats's 'Blood and the Moon' as a fascist poem, as well as a piece entitled 'Some Notes on Rhythm in Verse'. The concluding pages record an interview with Donald Davie that throws light on his own position as a poet. Donald Davie has also written *Kenneth Allott and the Thirties*<sup>102</sup>, which analyses Allott's poetry in relation to Auden as well as to Dylan Thomas, showing that Allott's 'movement from *Poems* in 1938 to *The Ventriloquist's Doll* in 1943 encapsulates, one might say, the whole movement of highly regarded English poetry between 1930 and 1940'.

There are two weighty reference books to be mentioned. The third edition of *Contemporary Poets*<sup>103</sup> is a very useful reference guide to 840 living poets; revision and additions to the second edition bring the entries up to date. Each entry contains a biography, a bibliography, details of other published bibliographies and of the locations of manuscript collections, a listing of critical studies chosen by the poets as important commentaries, and, in many cases, comments by the poets on their own work; there is also a critical essay on each poet. An appendix contains entries on important post-war poets who have died in recent years – for example, Stevie Smith, Patrick Kavanagh and W.H. Auden.

Gale Research Company publishes the Third Supplement to its *Childhood in Poetry*<sup>104</sup> series. The series records the holdings of books of poetry for and about children donated by John Mackay Shaw to the library of Florida State University. This volume catalogues all additions to the Shaw Childhood in Poetry collection since publication of the Second Supplement in 1976. Complete bibliographical information, biographical data, critical notes, and background facts on the texts are included.

101. *Trying to Explain*, by Donald Davie. UMich; Carcanet. pp. viii + 213. £6.95.

102. *Kenneth Allott and the Thirties*, by Donald Davie. The Kenneth Allott Lectures No. 2. ULiv. pp. 16.

103. *Contemporary Poets*, ed. by James Vinson and D.L. Kirkpatrick. Macmillan. pp.xix + 1804. £24.

104. *Childhood in Poetry: A Catalogue, With Biographical and Critical Annotations, of the Books of English and American Poets Comprising the Shaw Childhood in Poetry Collection, Library of the Florida State University; With Lists of the Poems that Relate to Childhood, Notes, and Index*. (Third Supplement), by John Mackay Shaw. Gale. pp.x + 671. \$75.

*The Writers*<sup>105</sup> is one of the two collections under review this year. It brings together new work by a wide range of Irish authors (novelists, short story writers, and playwrights, as well as poets) all of whom were invited to take part in 'A Sense of Ireland', a festival of Irish arts in London in the Spring of 1980. There are many poets represented here, including Eavan Boland, Eiléan Ni Chuilleanáin, Seamus Deane, Peter Fallon, and Seamus Heaney. A beautifully presented volume displaying photographs of each writer, this book is a good reminder of the 'desire to focus attention on Irish culture in general' that was the starting-point for the festival. In *ContempR* there is another look at the festival: Nick Malone's 'Directions of Diversity – Writers at A Sense of Ireland' surveys the poetry readings that were part of the occasion.

Michael Schmidt edits an anthology of selections from the work of R.S. Thomas, C.H. Sisson, W.S. Graham, Donald Davie, Philip Larkin, Elizabeth Jennings, Charles Tomlinson, Thom Gunn, Ted Hughes, Geoffrey Hill and Seamus Heaney<sup>106</sup>. In a stimulating introduction the editor points to the common tradition of these poets: 'None of the poets here is less than deeply acquainted with English and some European and classical literature. They are learned with the tact to know where their particular roots lie in the past.' Individual introductions to each poet and notes on the poems are provided.

Carcanet's volumes of new poetry include Cliff Ashby's *Lies and Dreams*<sup>107</sup>, Alison Brackenbury's *Dreams of Power and Other Poems*<sup>108</sup>, George Buchanan's *Possible Being*<sup>109</sup>, Patrick Creagh's *The Lament of the Border-Guard*<sup>110</sup>, Jean Earle's *A Trial of Strength*<sup>111</sup>, Robert Garioch's *Collected Poems*<sup>112</sup>, Brian Jones's *The Island Normal*<sup>113</sup>, Dennis Keene's *Surviving*<sup>114</sup>, Ian McMillan's *The Changing Problem*<sup>115</sup>, Christopher Middleton's *Carminalenia*<sup>116</sup>, Czeslaw Milosz's *Bells in Winter*<sup>117</sup>, Jeremy Reed's *Bleecker Street*<sup>118</sup>, C.H. Sisson's *Exactions*<sup>119</sup>, Andrew Waterman's *Over the Wall*<sup>120</sup>, and David Wright's *Metrical Observations*<sup>121</sup>. Two other small presses deserve mention for their continued struggle to publish new volumes of verse. From Ceolfrith Press in

105. *The Writers: A Sense of Ireland*, selected and ed. by Andrew Carpenter and Peter Fallon. O'Brien. pp. 224 inc. ill. £9 (In Ireland: £9.90 inc. VAT.)
106. *Eleven British Poets*, ed. by Michael Schmidt. Methuen. pp.xvi + 229. hb £8.95, pb £3.95.
107. *Lies and Dreams*, by Cliff Ashby. Carcanet. pp. 95. £2.95.
108. *Dreams of Power and Other Poems*, by Alison Brackenbury. Carcanet. pp.103. £2.95.
109. *Possible Being*, by George Buchanan. Carcanet. pp.63. £2.95.
110. *The Lament of the Border-Guard*, by Patrick Creagh. Carcanet. pp.63. £2.95.
111. *A Trial of Strength*, by Jean Earle. Carcanet. pp.61. £2.95.
112. *Collected Poems*, by Robert Garioch. Carcanet. pp.xiv. + 208. £3.95.
113. *The Island Normal*, by Brian Jones. Carcanet. pp.91. £2.95.
114. *Surviving*, by Dennis Keene. Carcanet. pp.69. £2.95.
115. *The Changing Problem*, by Ian McMillan. Carcanet. pp.64. £2.95.
116. *Carminalenia*, by Christopher Middleton. Carcanet. pp.120. £2.95.
117. *Bells in Winter*, by Czeslaw Milosz, translated by the author and Lillian Vallee. Carcanet. pp.71. £2.95.
118. *Bleecker Street*, by Jeremy Reed. Carcanet. pp.61. £2.95.
119. *Exactions*, by C.H. Sisson. Carcanet. pp. 80. £2.95.
120. *Over the Wall*, by Andrew Waterman. Carcanet. pp.77. £2.95.
121. *Metrical Observations*, by David Wright. Carcanet. pp.41. £2.95.

Sunderland come Glyn Hughes's *Best of Neighbours*<sup>122</sup> (1979), Gerda Mayer's *Monkey on the Analyst's Couch*<sup>123</sup>, and *One Greek Alphabet*<sup>124</sup> by Pete Morgan. From Warren House Press in North Walsham, Norfolk, come three volumes by Gamel Woolsey,<sup>125, 126, 127</sup> and Kenneth Hopkins's *Gamel and Rex*<sup>128</sup>.

Alexander Scott's 'Scottish Poetry 1977-1978' (SSL) examines the work of a number of poets who had volumes published in that timespan. The poets include Robert Garioch, Maurice Lindsay, Edwin Morgan, Janet Caird, and several others. Sydney Tremayne has an article in Maurice Lindsay's *As I Remember*<sup>129</sup>: 'Hard Times and High Times'. This book has not been available for review. In *Mosaic* (1979) is to be found W.R. Martin's 'Bugles, Trumpets, and Drums: English Poetry and the Wars'. In *ContempR* Howard Sergeant writes on 'Poetry in the New Decade'. David Trotter discusses 'Modes of Cohesion in Contemporary English Poetry' (*Lang&S*).

In *YER* (1979), Michael B. Thompson has a paper: 'Richard Aldington and T.S. Eliot'. Dwight Eddins's 'Quitting the Game: Auden's *The Sea and Mirror*' (*MLQ*) examines the poem as 'an elaborate anatomy of games and spectacles and of their delimiting magic circles', stressing that it can be seen in Kierkegaardian terms. Philip E. Blank, Jr's 'Auden's Poetic Models: "Paysage Moralisé" and Sidney's "Yee Gote-heard Gods"' (*PLL*) examines Auden's close imitation of Sidney's poem to show that there is 'a similar use of verbal and prosodic devices to represent an analogous view of the human condition . . . The speakers of both poems, in short, are implicated in a society's fall from greatness'. Donald Mitchell's 'Britten and Auden in the Thirties' (*TLS*, 15 February) scrutinises the collaboration in depth; the investigation is illuminated by extracts from Britten's diaries. In *Encounter* Charles Osborne writes on 'Auden, at Home and Abroad'. Bruce B. Redford has an article in *Thought*: ' "I Believe Again": Auden's "Kairos and Logos" in the context of Christianity Regained'. Andrew Porter discusses 'The First Opera: *Paul Bunyan*' in the volume edited by David Herbert, *The Operas of Benjamin Britten*<sup>130</sup>. Miriam J. Benkovitz writes on 'Edmund Blunden and the Incitements of Japan' (*BI*). In *MQR* William G. Holzberger has an article on Robert Bridges: 'Remembering the Bard of Boar's Hill'.

John Lehmann's biography of Rupert Brooke<sup>131</sup> is a lively account that deals predominantly with the complex psychological history of the poet. Brooke's

122. *Best of Neighbours: New and Selected Poems*, by Glyn Hughes. Ceolfrith, 1979. pp.63. £2.50.
123. *Monkey on the Analyst's Couch*, by Gerda Mayer. Ceolfrith. pp. 52. £2.50.
124. *One Greek Alphabet: A Poem Sequence*, by Pete Morgan, illus. by Hella Basu. Ceolfrith. pp.64. £3.60.
125. *The Last Leaf Falls*, by Gamel Woolsey. Warren House P., 1978. pp. 64.
126. *The Search for Demeter*, by Gamel Woolsey. WHP. pp.20. £6.
127. *The Weight of Human Hours*, by Gamel Woolsey. WHP. pp.45. £6
128. *Gamel and Rex*, by Kenneth Hopkins. WHP. pp. 22. £2.70.
129. *As I Remember: Ten Scottish Authors Recall How Writing Began for Them*, ed. by Maurice Lindsay. Hale, 1979. pp.174.
130. *The Operas of Benjamin Britten*, ed. by David Herbert. ColU, 1979. pp.382.
131. *Rupert Brooke: His Life and His Legend*, by John Lehmann. W&N. pp.xiii + 178. £7.95.



letters and the reminiscences of personal acquaintances and friends are used to point to a side of the poet's character that is not part of the legendary image. The literary achievement, in prose as well as in verse, is objectively assessed, and it is the author's belief that Brooke 'had such vigour of mind and wide-ranging intellectual interests that . . . he would have continued to make his mark in some sphere or other of literature, even if poetry had ceased to be his main preoccupation'. A number of articles on Basil Bunting are to be found in a special issue of *Paideuma*. These include Hugh Kenner's 'The Sound of Sense' and Anthony Suter's 'The Writer in the Mirror: Basil Bunting and T.S. Eliot: Parody and Parallel'.

G. Craig Tapping's *Austin Clarke*<sup>132</sup> is a full and appreciative account of the poetry, drama, and novels. Paying special attention to the development of the writings, and establishing Clarke as a Classicist, Tapping shows that a great change in the poetry took place from 1955 onwards. Clarke had gradually moved from romanticism to satire; between 1955 and 1968 his poetry 'offers a direct challenge to the cultural convictions and assumptions that underly the work of earlier Anglo-Irish poets'. The great last poems, of the late 1960s and early 1970s, 'forge the link between what Clarke had sought to establish as an autonomous Irish tradition in English literature and that which he had earlier railed against, the Anglo-Irish tradition of Swift and Yeats'. An appendix lists some of Clarke's journalistic writings.

William A. Dumbleton's *James Cousins*<sup>133</sup> is an examination of the Ulster poet and playwright who brought together in 1902 the Fay brothers, their acting group, and AE to stage the first performances of Russell's *Deirdre* and Yeats's *Cathleen ni Houlihan*. This is the first critical study of Cousins's writings. A fascinating biographical account, which especially notes the significance of the move from Ireland to India, is given prior to an investigation of the man's theosophical thinking, the prose works, the plays, and the verse. It is shown that Cousins's major significance is 'as a poet giving lyrical voice to the Theosophical point of view'. In this sense it is interesting to make the comparison with Yeats and Synge: 'Cousins' own expanding personal spiritual consciousness brought him to investigate and interpret the Celtic myths in his own way, and while he never penetrated or presented the national consciousness in works, as Yeats and Synge may be said to have done, he evolved his own harmonizing vision of being, his own set of beliefs through the Celtic myths as a form of spiritual symbolism bridging the ages'.

Kathleen Woodward's *At Last, the Real Distinguished Thing: The Late Poems of Eliot, Pound, Stevens, and Williams*<sup>134</sup> has not been available for review.

*YER* (1979) should be consulted for valuable articles on T.S. Eliot; these include Lilian Avila's 'T.S. Eliot, Louis Lefebvre and *Les Amis des Saint Francois*', Christopher Brown's 'J.B. Priestley and *The Family Reunion*', Robert E. Finnegan's 'Prufrock's "Magic Lantern" and Plato's "Cave"', Brian Hatton's ' "Musical Form" in Poetry: *Four Quartets* and Beethoven',

132. *Austin Clarke: A Study of His Writings*, by G. Craig Tapping. Academy. pp. 362. £12.50.

133. *James Cousins*, by William A. Dumbleton. TEAS 280. Twayne. pp.145. \$10.95.

134. *At Last, the Real Distinguished Thing: The Late Poems of Eliot, Pound, Stevens, and Williams*, by Kathleen Woodward. OSU. pp.xiii + 180. \$14.50

Julia Bolton Holloway's 'Haworth and *The Waste Land*'. James Kissane's 'Eliot's *Waste Land* and Masterman's Abyss: Social Exploration in the Urban Apocalypse', Clayton C. Reeve's 'A Possible Borrowing by Eliot from Nathaniel Hawthorne', Barry Spurr's 'The Genesis of "Little Gidding"', David Spurr's 'Conflicts of Mind and Vision in "Prufrock" and "Gerontion"', Michael B. Thompson's 'Richard Aldington and T.S. Eliot', Raymond B. Waddington's 'T.S. Eliot's Reading of George Chapman: One Model for *The Waste Land*', and Mark Webb's 'John Rhode and the Naming of Eliot's *Elder Statesman*'.

Peter Barry's '*The Waste Land* Manuscript: Picking up the Pieces – In Order' (FMLS 1979) establishes the precise chronology of composition of the poem and shows how some mistaken assumptions have hitherto obscured the simplicity of the chronology. Laurel Boone's 'Tiresias and The Man From Somewhere' (SAQ) explores various aspects of the relationship between *The Waste Land* and *Our Mutual Friend*, stressing that 'we must recognise that among the thefts from *Our Mutual Friend* are its two most important symbols and the *modus operandi* of its main character'. Matthew Little finds 'A Source for "The City Over the Mountains" in *The Waste Land*' (ELN). It is suggested that descriptions of mirages in Sir Ernest Shackleton's *South: The Story of Shackleton's Last Expedition 1914-1917* may have influenced some of *The Waste Land*'s imagery. Robert F. Fleissner's 'Nocturnal Valediction in *The Waste Land*' (N&Q) points to an echoing of Jules Laforgue's 'Hamlet, ou les Suites de la Piété Filiale'. Elizabeth Huberman's 'St Magnus Visited' (MR) is an investigation of the St Magnus passage in 'The Fire Sermon' section of *The Waste Land*. Evidence about the actual church of St Magnus leads to consideration of 'the motif of opposed spiritual states, dark and light' in the passage and thus elucidates the poem as a whole. In SB S. Krishnamoorthy Althal discusses 'The Typewriters in the Making of *The Waste Land*'. Denise T. Askin has a paper in ELN: '*The Waste Land*'s Missing Hanged Man: A Source in *The Tempest*'. In CentR Mildred Meyer Boaz writes on 'Musical and Poetic Analogues in T.S. Eliot's *The Waste Land* and Igor Stravinsky's *The Rite of Spring*', while Barbara Everett considers 'Eliot's Marianne: *The Waste Land* and its Poetry of Europe' (RES). Charles Sanders has a paper in JML: '*The Waste Land*: The Last Minstrel Show?' In CentR Margaret Dickie Uroff comments on '*The Waste Land*: Metatext'. Russell Kirk has a section 'Pilgrims in the *Waste Land*' in Louis Filler's *Seasoned Authors for a New Season*<sup>135</sup>.

William J. McGill's 'Voices in the Cathedral: The Chorus in Eliot's *Murder in the Cathedral*' (MD) recognises that, since the first staging of the play, parts within the choral odes have been assigned to individual voices of varying ensembles; the decision concerning the arrangement of voices must relate to the thematic development of the odes; therefore he provides 'a reading of the choral odes which identifies principal thematic and dramatic voices in them'. Lionel J. Pike's 'Liturgy and Time in Counterpoint: A View of T.S. Eliot's *Murder in the Cathedral*' (MD) details the uses of liturgical, anti-liturgical, and contemporary language in the play and examines their structural purpose: 'the liturgical language is the ideal bearer of the idea of God's eternity, and the parallels and parodies, the anti-liturgies and political harangue, are various

135. *Seasoned Authors for a New Season: The Search for Standards in Popular Writings*, ed. by Louis Filler. Poplar. pp.193.

stages in the interplay between eternity and man's time, which meet and cross and occasionally stand still'. Robert Rubens's 'T.S. Eliot *The Family Reunion* — Forty Years Later' (*ContempR*) is a short piece speculating why, in view of the initial poor reception of the play in 1939, the 1979 production of it was such a success. In *Theoria* (1979), C.M. Beckett discusses 'The Role of the Chorus in *Murder in the Cathedral*' while, in *Boundary*, Michael T. Beehler has an article 'Troping the Topic: Dis-Closing the Circle of *The Family Reunion*'. Linda Wyman's '“Common Liberation”: The Idea of Salvation in the Plays of T.S. Eliot' appears in *C&L*.

In *NMAL* Robert Fleissner has a note: 'Frost on the Peach: Prufrock's Forbidden Fruit' and Francis E. Skipp comments on 'Eliot's Prufrock and Blake's *Lithe Lady*'. John Gatta, Jr writes for *Renascence* on 'Spheric and Silent Music in Eliot's *Four Quartets*'. Barbara Everett links 'Eliot's *Four Quartets* and French Symbolism' (*English*). In *CP* Stanley M. Wiersma has a paper: '“My Words Echo Thus in Your Mind”: T.S. Eliot's *Four Quartets* and Beethoven'. Christopher Williams's '*East Coker* and *The Lady of the Lake*' (*N&Q*) notes a parallel between the first lines of Eliot's poem and a line in Scott's poem. C.T. Thomas's 'Eliot's *Burnt Norton*, II, 16-23' (*Expl*) finds an analogy from Hindu mythology which illuminates these lines. Patrica Clements links 'Thomas Dekker and Eliot's "Rhapsody on a Windy Night"' (*N&Q*). Eliot's marginal note in his copy of René Taupin's *L'Influence du symbolisme français sur la poésie américaine, 1910-1920* inspires this investigation which leads to Dekker's Bellman pamphlets.

Eleanor Cook's 'Portraits of Ladies' (*N&Q*) links Henry James's *Portrait of a Lady* with Eliot's similarly titled poem, showing that there is a quotation from the novel in the poem, and noting how 'Eliot's lady and young man are characters or points of view that precisely reverse the characters or points of view of James's likeable pair'. Charles Sanders's 'Eliot's "The Hollow Men"' (*Expl*) relates the conclusion of the poem to a passage from Conrad's *Heart of Darkness*. Daniel A. Harris writes on 'Language, History, and Text in Eliot's "Journey of the Magi"' (*PMLA*). In an intricately detailed investigation of the poem, which is seen as central to Eliot's poetic development, it is shown that 'Eliot's unconventional structuring is precisely what generates a vision of historical process both more complex and more focused than anything he had previously attempted . . . by making a poem of laminated texts, he dissolves linear time: the poem's structure imitates the eternal simultaneity of the Logos'. In *EIC* Malcolm Pittock writes on 'Poet and Narrator in "Sweeney among the Nightingales"'.

E.W.F. Tomlin's 'T.S. Eliot, Wyndham Lewis and Sherwood Anderson' (*N&Q*) suggests that Eliot's knowledge of Anderson 'was derived chiefly from the liberal quotations in *Paleface* from novels such as *Dark Laughter* (1925), perhaps Anderson's most compelling work'. Anderson's evocation of the Mississippi may have influenced the beginning of *The Dry Salvages*. Jeffrey Meyers writes on 'Wyndham Lewis and T.S. Eliot: A Friendship' (*VQR*). This is a biographical piece, charting the development of the long friendship which was 'based on intellectual sympathy and mutual esteem'. 'William Force Stead's Friendship with Yeats and Eliot' (*MR*) by George Mills Harper especially investigates Stead's correspondence with Eliot; an article by Stead on Eliot was submitted to the poet for his approval and all Eliot's annotations are listed here. Moreover Stead played a not unimportant role in Eliot's conversion to



Christianity. Russell Kirk's 'Orestes Brownson and T.S. Eliot' appears in Leonard Gilhooley's *No Divided Allegiance: Essays on Brownson's Thought*<sup>136</sup>. In *ESC* D.E.S. Maxwell writes on 'Eliot, History, and Contemporary Culture'. Setsuko Nakao discusses 'Anglo-Catholicism in the Poetry of T.S. Eliot' (*Bulletin of Seisen Women's College*). In *NMAL* Charles Sanders looks at 'Eliot's "The Boston Evening Transcript"' . Richard Shusterman examines 'A Tension in Eliot's Poetics' (*BJA*). In *Rilke: The Alchemy of Alienation*<sup>137</sup>, Stephen Spender writes on 'Rilke and Eliot'. In *TCL* David Tomlinson investigates 'T.S. Eliot and the Cubists'.

In *KN* Wanda Rulewicz has an article: 'Christopher Fry: In Search of Poetic Generalisation'. William B. Wahl records an interview with Christopher Fry in James Hogg's *Essays in Honour of Erwin Stürz on His Sixtieth Birthday*<sup>138</sup>. Robert H. Canary's *Robert Graves*<sup>139</sup> is an introduction for the general reader. The main emphasis is on Graves as poet, and, as such, the continuity of Graves's development is stressed. Graves's early poetic theory, with its emphasis on emotional conflict, is examined; subsequently it is shown that there is a shift from a rejection of the senses (for example in 'Ulysses') to an acceptance of sensuality in his later lyrics. The career is traced from Graves as Georgian poet to the influence of Laura Riding, to the discovery of the White Goddess and the writing of the latest poems. The attitude is taken that 'the myth has served Graves well. It has reconciled the warring sides of his own nature; it has helped him to write two fine novels; and it has freed him to write a remarkable body of love poetry'. A.S.G. Edwards provides in *AEB* a 'Robert Graves Bibliography: Addenda and Corrigenda'.

Seamus Heaney's *Selected Poems 1965-1975*<sup>140</sup> brings together verse chosen by Heaney from *Death of a Naturalist*, *Door into the Dark*, *Wintering Out*, and *North*. Faber also issue a volume of prose selected by Heaney from his essays, lectures and reviews written over a decade<sup>141</sup>. In the foreword to *Preoccupations* Heaney stresses that 'the essays selected here are held together by searches for answers to central preoccupying questions: how should a poet properly live and write? What is his relationship to be to his own voice, his own place, his literary heritage and his contemporary world?' Long pieces on Wordsworth, Yeats, Hopkins, Patrick Kavanagh, Ted Hughes, Geoffrey Hill, and Philip Larkin are to be found here, alongside discussions of more general topics such as the sense of place in Irish poetry and musings on Heaney's own background and poetic craft. The selection of reviews includes commentaries on Hugh MacDiarmid, Paul Muldoon, and Brian Friel, among others. Calvin Bedient has an article on *Field Work* in *Parnassus*: 'The Music of What Happens'. In *SoR* Jay Parini writes on 'Seamus Heaney: The Ground

136. *No Divided Allegiance: Essays in Brownson's Thought*, ed. by Leonard Gilhooley. FordU. pp. xiii + 193.

137. *Rilke: The Alchemy of Alienation*, ed. Frank Baron, Ernst S. Dick and Warren R. Maurer. Regents. pp.268.

138. *Essays in Honour of Erwin Stürz on His Sixtieth Birthday*, ed. by James Hogg. pp.667.

139. *Robert Graves*, by Robert H. Canary. TEAS 279. Twayne. pp. 167. \$8.95.

140. *Selected Poems 1965-1975*, by Seamus Heaney. Faber. pp.136. pb £1.95.

141. *Preoccupations: Selected Prose 1968-1978*, by Seamus Heaney. Faber. pp.224. £7.95.

Possessed', while in *Eire* Gregory A. Schirmer discusses 'Seamus Heaney's "Salvation in Surrender"'.

In *Boundary*, Merle Brown has an article on Geoffrey Hill: 'Divisiveness in Recent English Poetry'. Thomas H. Getz considers 'Geoffrey Hill's *Mercian Hymns* and *Lachrimae*: The language of History and Faith' (*MPS*). David Latané writes on 'Two Eskimo Songs from *Crow*' (*NConL*). John C. Witte considers 'Wotan and Ted Hughes's *Crow*' (*TCL*). Aiming to interest new readers in the works, John Matthias edits *Introducing David Jones*<sup>142</sup>, a volume which brings together selections from *In Parenthesis*, *The Anathemata*, and *The Sleeping Lord*. A detailed introduction is provided. Thomas Dilworth has a paper in *PBSA*: 'A Book to Remember By: David Jones's Glosses on a History of the Great War', and one in *SB*: 'David Jones's Glosses on *The Anathemata*'. Alan Alexander considers 'The Laughter of Paddy Kavanagh' (*PAus*). In *MHRev* Adrian Frazier writes on 'The Sincerity of Patrick Kavanagh'. Thomas Flanagan comments 'On Benedict Kiely' (*Ploughshares*). In *Éire* Arthur E. McGuinness has a paper: "Bright Quincunx Newly Risen": Thomas Kinsella's Inward "I"'.

William Domnarski has a piece in *Crit*: 'Wishing for More: Philip Larkin's Novels'. Barbara Everitt considers 'Philip Larkin: After Symbolism' (*ELC*). Mary Ford has a paper in *ESC*: 'Loneliness Clarifies: A Study of the Longer Poems of Philip Larkin'. S. Nagarajan points out 'An Indian Allusion in Alun Lewis' (*N&Q*): lines in the first of the two poems Lewis wrote entitled 'In Hospital - Poona' refers to the myth of Nala and Damayanti first narrated in the Indian epic of the *Mahabharatam*. Jeffrey Meyers edits eighteen specially commissioned essays<sup>143</sup> which consider Wyndham Lewis as novelist, philosopher, poet, critic, editor, and artist. The intention is 'to stimulate critical appreciation of the depth and diversity of Lewis's fifty years of creative life'. Touching on many perspectives, this is a valuable collection which is considered in detail in the 'Novel' section of this chapter. Of interest to readers of these pages, however, is the general study by Timothy Materer: 'Lewis and the Patriarchs: Augustus John, W.B. Yeats, T. Sturge Moore'. Materer shows how 'Moore and Yeats, as well as the younger artist Augustus John, were uniquely valuable to Lewis because they set for him the pattern of the artist's life'.

Martin Booth records a 'Macbeth Interview' in *Bananas*. Barbara Coulton makes a detailed examination of *Louis MacNeice in the BBC*<sup>144</sup>. This book charts his work in the Features Department in war-time, the early post-war developments, the visit to India in 1947, the period in Greece and the decline of the Features Department. The author takes the stance that radio 'offered extended opportunities, gave him more "voices", developed more facets of his talent (including technical expertise, which must have satisfied MacNeice as he admired it in others), and opened for him a more interesting world than would a narrowly academic career, or the life of an isolated writer'. As a biographical account and as a fascinating investigation of the Features

142. *Introducing David Jones: A Selection of His Writings*, ed. by John Matthias, preface by Stephen Spender. Faber. pp. 237. hb £6.50, pb £2.95.

143. *Wyndham Lewis: A Revaluation*, ed. by Jeffrey Meyers. Athlone. pp. vii + 276. £13.50.

144. *Louis MacNeice in the BBC*, by Barbara Coulton. Faber. pp. 215. £12.50.

Department this book holds much interest.

Blake Morrison's 'An Expropriated Mycologist' (*TLS*, 15 February) is concerned with Derek Mahon's *Poems 1962-1978*; Mahon's career is surveyed and the revisions to the early work are considered. Other papers on Mahon include Brian Donnelly's 'From Ninevah to the Harbour Bar' (*Ploughshares*), the same critic's 'The Poetry of Derek Mahon' (*ES*, 1979) and Dillon Johnston's 'Unaccommodated Mahon: An Ulster Poet' (*HC*).

Roger Knight writes a sensitive introduction to the work of Edwin Muir<sup>145</sup>. *An Autobiography* is analysed in detail as 'one of the most intimate, instructive and wise bodies of insights into the growth of a poet's mind that our own century has to offer'. This major prose work throws light on the poetry, as do Muir's literary criticism and letters which are also taken into account. In his critical analysis of the poetry Knight selects what are, in his opinion, the crucial works that show the progressive growth in Muir's art and concentrates on these rather than making an attempt at a comprehensive study of all the poetry. It is shown that 'More than most writers he resists "placing"; we cannot with any confidence attach him to any school, movement or tradition'. Joyce Crick writes on 'Kafka and the Muirs' in *The World of Franz Kafka*<sup>146</sup>. In *Bibliothek* Ritchie Robertson investigates 'Some Revisions and Variants in the poetry of Edwin Muir'. P.H. Gaskill's detailed and thorough 'Hölderlin and the Poetry of Edwin Muir' (*FMLS*) discusses 'the various ways in which Muir's knowledge of Hölderlin's life and work manifests itself in his own poetry'. Philip Dodd and M.M. Lapsley consider 'King Lear in Edward Muir's Prose Writings' (*SSL*). Muir's preoccupation in the 1930s with *King Lear* reveals itself in the novel *Poor Tom*, in a travel book, and in his autobiography. In 1946 Muir lectured on 'The Politics of *King Lear*'. Muir's interest in the play was not merely academic; the question of man's nature was central to Muir's heart at the time of his preoccupation with *King Lear*.

Alan Jenkins's 'The Art of Gentleness' (*TLS*, 14 November) analyses in detail Muldoon's third collection, *Why Brownlee Left*, suggesting that 'though it has its moments of anger and menace, Muldoon's poetry is most memorable for its art of gentleness'. In 'Richard Murphy's Connemara Locale' (*Éire*) Mark Kilroy looks at the strong sense of place in the first and third sections of *Sailing to an Island* and *High Island*, emphasising that, in his recent works 'Having almost exhausted Connemara from his present perspective, Murphy has chosen to free himself from it'.

Dominic Hibberd has two entries on Wilfred Owen in *N&Q*. In ' "Problems A": The Solution to Wilfred Owen's "The Imbecile" ' he shows that 'The Imbecile' is 'an incomplete entry for a newspaper competition': it is the unfinished translation of the poem *La Folle* by the Swiss poet Henry Spiess. In 'Concealed Messages in Wilfred Owen's Trench Letters' Hibberd investigates a code in Owen's letters to his mother. In *CLC* Kenneth A. Lohf has an article on Owen: 'Friends Among the Soldier Poets'. Dolmen, in association with A&U, publish Kathleen Raine's *The Oracle in the Heart, and Other Poems*<sup>147</sup>;

145. *Edwin Muir: An Introduction to His Work*, by Roger Knight. Longman. pp.210. pb £4.95.

146. *The World of Franz Kafka*, ed. by J.P. Stern. Holt. pp.263.

147. *The Oracle in the Heart and Other Poems*, by Kathleen Raine. Dolmen A&U. pp.87. pb £3.75.



this collection is of poems written between 1975 and 1978.

Frederick Grubb edits a selection of poems and prose by Michael Roberts<sup>148</sup>. In his introduction the editor states his viewpoint: 'This selection will reveal, I hope, that Roberts helped to create the 1930s movement, but was senior to and detached from it. His poems and prose relate to problems of the 1940s and far beyond.' Of verse, selections are made from the early poems, *Poems* (1936), *Orion Marches*, and the last poems; of prose, selections are wide-ranging, including, for example, extracts from *The Estate of Man* and *The Modern Mind* and a paper on mountaineering. T.S. Eliot's introduction to *A Portrait of Michael Roberts* is appended, as is a bibliography. Richard F. Peterson discusses 'The Crane and the Swan: Lennox Robinson and W.B. Yeats' (JIL).

In *Expl* there are three notes on Dylan Thomas. Robert M. Anderson writes on 'Thomas' "A Refusal to Mourn"'. Bruce Lamb's 'Thomas' "All All and All the Dry Worlds Lever"' shows how the poem 'opposes cyclic history to progressive history. This opposition is reflected analogously in the structure of the poem, and is reflected in the imagery of the poem'. Anne Williams writes on 'Thomas' "Over Sir John's Hill"'. It is seen that, by applying to nature human moral categories, 'Thomas emphasises the disparity between mind, creator of such categories, and nature, which defies them'. It is suggested that the focus of the poem is 'the artist's conscious manipulation of his shaping conceit'. David Parker's 'Edward Thomas's "As the Team's Head Brass": A Suggested Emendation' (*N&Q*) points out a punctuation difficulty in the poem as it appears in *The Collected Poems of Edward Thomas*.

May Helen Thuente's *W.B. Yeats and Irish Folklore*<sup>149</sup> firmly distinguishes between 'folklore' and 'mythology':

'Folklore', in this book, will refer to the broad range of oral traditions which belonged to the nineteenth-century Irish peasantry – narratives, songs, beliefs, customs – which Yeats studied so thoroughly in both oral and written form during the 1880s and 1890s . . . 'Mythology' will refer to the narratives about ancient Irish gods and heroes available primarily in written form in old manuscripts and in nineteenth-century translations.

The book seeks to demonstrate that, during the 1880s and 1890s, Yeats was far more intensely involved with Irish folklore than with Irish mythology. The various influences on Yeats's work of the narrative traditions of Irish folklore are closely dealt with, and Yeats's early roles as editor, anthologist, folklore collector, and writer of prose fiction are considered. It is seen that Yeats's 'activities as an editor and collector of Irish folklore evolved through four successive Irish subjects – fairies, contemporary peasants, eighteenth-century rogues and rapparees, and ancient heroes – and through several genres – folk belief legends, Anglo-Irish fiction, folk hero legends, and ancient myth'. This is a valuable and detailed investigation that sheds new light on Yeats's poetry, plays, and prose, as well as on his literary theory.

148. *Selected Poems and Prose*, by Michael Roberts. Ed. and intro. by Frederick Grubb. Carcanet. pp.205. £7.95.

149. *W.B. Yeats and Irish Folklore*, by Mary Helen Thuente. G&M, B&N. pp. x + 286. £13.

George Mills Harper investigates the friendship of W.B. Yeats and W.T. Horton<sup>150</sup>; covering a period of twenty-three years, the friendship was, it is suggested, extremely influential on Yeats's art and thought, especially in *A Vision*. The account is based primarily on unpublished letters and other manuscript materials, tracing the friendship from the time that Yeats sponsored Horton for initiation into the Golden Dawn in 1896 to Horton's death in 1919. Included in this volume are all the letters from Horton and an account of Yeats's correspondence to Horton (which includes the full text of five letters and brief summaries of others).

Robert Welch's study is concerned with seven nineteenth-century Irish poets<sup>151</sup>; it culminates in a chapter on 'Yeats and Oisín'. Yeats's reactions to Samuel Ferguson and James Clarence Mangan are considered and a detailed analysis of 'The Wanderings of Oisín' is made in the light of the poetic tradition of nineteenth-century Ireland. It is interesting to find a consideration of Yeats's work in the context of Thomas Moore, J.J. Callanan, Mangan, Fergus, Aubrey de Vere, and William Allingham. As the author states in the introduction: 'Nineteenth century Irish culture should not be hastily dismissed. Out of its passion and complexity, its misguided and often dangerous intensities, come many of the preoccupations of twentieth century Irish consciousness'.

Howard T. Young's *The Line in the Margin*<sup>152</sup> has a section on Juan Ramón Jiménez's interest in and affinities with Yeats. The development of the Spanish poet's admiration for Yeats, and the use made of his reading of Yeats's work, are charted. Two books have not been available for review: James Olney's *The Rhizome and the Flower*<sup>153</sup> and A. Norman Jeffares' *Yeats, Sligo and Ireland: Essays to Mark the 21st Yeats International Summer School*<sup>154</sup>. Ronald Marken's 'Yeats's "Death": A Reading' (*IUR*) shows how the poem is linked both metrically and with regard to imagery with *Julius Caesar* and *Coriolanus* in order to establish 'an assessment and context for all mob-killed martyrs: Christ, Caesar, Coriolanus, O'Higgins, even Parnell'. Harold F. Brooks considers 'W.B. Yeats: "The Tower"' (*DUJ*). In this sensitive appreciation an analysis of the main features of interest leads to the conclusion that, in this poem, the Tower symbol unites two opposing facets of Yeats's personality and work:

Whereas within the poem the Tower has stood for the poet's work and personality as a focus of life-experience, contrasted with detachment, the poem as a whole proves to be a work of 'wisdom won by toil', enabling him to 'make his soul' in detachment. Accordingly, as title of

150. *W.B. Yeats and W.T. Horton: The Record of an Occult Friendship*, by George Mills Harper. Macmillan. pp.x + 160. £12.
151. *Irish Poetry from Moore to Yeats*, by Robert Welch. Irish Literary Studies 5. Smythe. pp.248. £8.95.
152. *The Line in the Margin: Juan Ramón Jiménez and His Readings in Blake, Shelley, and Yeats*, by Howard T. Young. UWisc. pp. xxiii + 295. £13.50.
153. *The Rhizome and the Flower: The Perennial Philosophy: Yeats and Jung*, by James Olney. UCal. pp.579.
154. *Yeats, Sligo and Ireland: Essays to Mark the 21st Yeats International Summer School*, ed. by A. Norman Jeffares. Irish Literary Studies 6. B&N. pp. x + 267.

the whole poem, 'The Tower' has again the signification, as in earlier poems, of contemplative, solitary soul-wisdom.

Virginia Pruitt's 'Return from Byzantium: W.B. Yeats and "The Tower"' (ELH) suggests the complementary relationship between the poems 'Sailing to Byzantium' and 'The Tower'. The poems state a common dilemma and alternative solutions are offered to that dilemma, one solution in one poem and its opposite in the other:

Confident always of his aesthetic sophistication Yeats had tried to develop the antithetical capacity in which he felt deficient, namely, the feelings and longings of nature as contrasted with art. These polar questions, the life of the mind and the life of the instinctive drives, Yeats juxtaposed in 'Sailing to Byzantium' and 'The Tower'.

James Hepburn's 'Leda and the Dumbdore' (SR) compares and contrasts Thomas Hardy's poetry with Yeats's, finding that Hardy is the more personal, revealing, and objective, and concluding that the two poets share many images and attitudes. Joan Dayan's 'The Love Poems of *The Wind Among the Reeds*: A Circle Drawn around the Absolute' (CLS 1979) is concerned with Yeats's struggle 'to express something that lies beyond the range of expression'. It is suggested that 'the poetic experience of *The Wind* is that of the poem negating itself, its very circularity leading to a dead cipher'. Adrian Frazier's 'The Ascendancy Poetry of W.B. Yeats' (SR) argues that the instructions given in 'Under Ben Bulbin' are an invitation to young Irish poets to further the Ascendancy tradition; it is suggested that 'no Irish poet could accept that invitation and retain his integrity . . . Somehow Irish poets had to appropriate Yeats's art and at the same time exorcise his opinions, when often the two were inextricable'. N. Jeanne Argoff writes on 'Yeats's Innovations in the Ballad Form' (CLQ). Charles C. Walcutt has a note on 'Yeats's "The Sorrow of Love"' (Expl).

William H. O'Donnell's 'Yeats's Fictional Fathers in *The Speckled Bird* (*Éire*) examines the four manuscripts of Yeats's autobiographical novel to discover details about Yeats's changing attitudes to his father. Walter C. Daniel's 'Public vs. Private Commitment in Two Plays of W.B. Yeats and Sean O'Casey' (CLAJ 1979) analyses *Cathleen ni Houlihan* and *The Plough and the Stars* to show that O'Casey's plays, unlike Yeats's, choose private commitments over public ones. In NYLF Haskell M. Block writes on 'Symbolic Drama: Villiers de l'Isle-Adam, Strindberg, and Yeats'. In CLQ Herbert J. Levine considers 'The Inner Drama of Yeats's *Four Plays for Dancers*'. Hiroyuki Yamasaki considers 'Yeats's Attitude toward "Tragic Joy" with Special Reference to its Change' (*Hiroshima Studies in English Language and Literature*). Ronald Schleifer's 'The Civility of Sorrow: Yeats's Daimonic Tragedy' (PQ 1979) relates Yeats's mask theory to his notion of tragedy, arguing that 'The tragic mask . . . forms the same object and goal for the poet as the self realised in tragedy forms for the hero'. John P. Harrington's ' "That Red Branch Bum Was The Camel's Back": Beckett's Use of Yeats in *Murphy* (*Éire*) shows how *Murphy* burlesques Yeats's dependence on resolution of contraries . . . The persistence of self-conflict and disorder, rather than the value of resolving them, attracts Beckett, and this theme is developed in *Murphy* through reference to Yeats's work'. Peter A. Quinn's 'Yeats and



Revolutionary Nationalism: The Centenary of 98' (*Éire*) examines Yeats's involvement with the Irish National Brotherhood. In *ESC* Daniel S. Lenoski has a paper: 'W.B. Yeats: God and Imagination'. James MacKillop writes in *Éire*: "'Beurla on It": Yeats, Joyce, and the Irish Language', and in *CLQ* David G. Wright has a paper: 'Behind the Lines: Strategies of Self-portraiture in Yeats and Joyce'.

### 3. Prose Drama

*Modern Drama*, *The Shaw Review*, and *Theatre Quarterly* should be consulted for bibliographical lists and for review articles.

There is some interesting work of a general or inclusive nature. Colin Chambers' *Other Spaces*<sup>155</sup> is subtitled 'New Theatre and the RSC'. It charts the origin of the two studio-theatres, The Other Place in Stratford and The Warehouse in London, and evaluates the success with which aspects of 'fringe' theatre were developed by a great national company. As well as Shakespeare, Jonson, and Brecht, the account covers the work of Howard Barker, Edward Bond, Howard Brenton, David Edgar, Pam Gems, Barrie Keefe, Stephen Poliakoff, David Rudkin, and Charles Wood. *Performance and politics in popular drama*<sup>156</sup> ranges widely through various cultures. In 'Workers' theatre, 1926-36' Raphael Samuel surveys the work of such groups as the People's Theatre of Newcastle-upon-Tyne, but concentrates on an account of the purpose and achievement of the Workers' Theatre Movement. In 'Only the stars survive' Nick Roddick invites serious dramatic and sociological attention to the genre of the disaster movie. Bernard Sharratt in 'The politics of the popular? – from melodrama to television' pursues some of the general questions raised in the volume and at the University of Kent conference which prompted the volume. The concluding paper is a transcript of a very informative and lively discussion of David Hare's *Fanshen* among Steve Gooch, Trevor Griffiths, David Hare, members of the Joint Stock Theatre Company, and a well-informed, perceptive audience.

The seventh volume in the series *Anglistik & Englischunterricht*, issued from the Englisches Seminar of the Ruhr-Universität Bochum and aimed at teachers and at undergraduates working towards the first Staatsexamen, is devoted to papers on modern English drama. There are particular comments on *Look Back in Anger*, *The Kitchen*, *Rosencrantz and Guildenstern Are Dead*, *Jumpers*, *Travesties*, *Bingo*, and Paul Thompson's *The Lorenzaccio Story*; there is a substantial interview, in English, with Edward Bond who discusses the ways in which he uses ideas in his plays.

The second volume in the series *Themes in Drama* is *Drama and Mimesis*<sup>157</sup>; Michael Anderson's 'Word and image: aspects of mimesis in contemporary British theatre' ranges widely but looks closely at some passages from plays by Samuel Beckett, Edward Bond, and Barrie Keefe; Richard Proudfoot has a long appreciative account of Peter Brook's career as a director of Shakespeare.

In 'Variationen des Themas vom "fragmentarischen Existieren"' (*Anglia*)

155. *Other Spaces*, by Colin Chambers. A Methuen Theatrefile. Eyre and TQ Publications. pp. 88. pb.
156. *Performance and politics in popular drama*, ed. by David Bradby, Louis James, and Bernard Sharratt. CUP. pp. xii + 331. £12.50.
157. *Drama and Mimesis*, ed. by James Redmond. CUP. pp. xxx + 265. £17.50.

Lothar Frietz discusses the theme in contemporary English drama with special reference to Bond, Pinter, and Peter Shaffer. In 'The Last Laugh' (*TJ*) John Harrop surveys the use of comedy and comedians to make political points in English plays from *The Entertainer* to *Comedians*. In 'Can Theatre Teach?' (*CritQ*) Tony Jackson discusses the development of the Theatre-in-Education movement since its inception at the Belgrade Theatre, Coventry in 1965, and considers some of its antecedents in the years between the wars.

In 'Lascelles Abercrombie – Playwright' (*MD*) Esther Safer Fisher considers the plays and discusses Abercrombie's very interesting critical reactions to the work of his contemporaries. In 'The Theatrical Values of John Arden' (*ThRI*) Redmond O'Hanlon refers to Arden's critical essays in discussing his dream of 'an ideal theatrical community' where the dramatist would relate harmoniously with the other theatrical craftsmen and with the audience. In 'J.M. Barrie's Islands of Fantasy' (*MD*) Lynette Hunter argues that Barrie's serious 'concern about communication and art' has been neglected in the few critical studies there are of his plays.

In *Mediations*<sup>158</sup> Martin Esslin brings together fifteen pieces written over two decades: there are four on Brecht, six on Beckett, and in a section called 'Media' there are five papers on radio and television drama. The book is justified by the consistent standard of the essays – always well informed, locally perceptive, and seriously concerned – and by the coherence imposed on the disparate material by what Professor Esslin refers to in his introduction as 'the person of the author'. Of the Beckett papers the more substantial are 'Beckett and His Interpreters', 'A Theatre of Stasis' on the later plays, and 'Samuel Beckett and the Art of Broadcasting'.

In 'Making Yourself All Up Again' (*MD*) S.E. Gontarski considers the composition of *That Time*, with detailed reference to the various drafts: in *PBSA* the same critic offers 'Beckett's Voice Crying in the Wilderness: from "Kilcool" to *Not I*'. In 'Blanchot and Beckett' (*French Forum*) Jerry A. Flieger discusses the concept of 'discontinuous play' in *Waiting for Godot*, and M.F. Vaughan in *SN* deliberates about Beckett's naming of the absent eponymous hero of that play. In 'Chess with the Audience' (*CritQ*) James Acheson discusses some of the many ingenious readings of *Endgame*.

Some of the most interesting papers consider Beckett's work in comparison with other arts or other artists. In *ConL* John P Harrington considers 'Samuel Beckett's Art Criticism and the Literary Uses of Critical Circumstance'; Peter Dyson's 'The Game of Time' (*ELN*) compares *Godot* and *The Mikado*; Robert Mayberry's 'A Theatre of Discord' (*KanQ*) relates Beckett with Albee and Pinter; Mary Neill's 'Trees, Tombs and Tape-recorders' (*ESC*) places Beckett's work for the theatre in the 'emblematic tradition'; and in *CompD* Kristin Morrison traces the theme of 'Defeated Sexuality in the Plays and Novels of Samuel Beckett'.

E.H. Mikhail's *Brendan Behan: An Annotated Bibliography of Criticism*<sup>159</sup> lists two thousand items with very brief notes which make no attempt to be evaluative: this is a very unfortunate editorial procedure since Behan attracted

158. *Meditations: Essays on Brecht, Beckett, and the Media*, by Martin Esslin. Eyre. pp.248. £8.95.

159. *Brendan Behan: An Annotated Bibliography of Criticism*, by E.H. Mikhail. Macmillan. pp.xii+117. £12.

a great deal of newspaper attention which is irrelevant to his work, and very little serious criticism; among the dross the student will still have to search for the few pieces of useful comment – a list of the titles of those few pieces, of course, could not have been published in book form.

In *Edward Bond: Theatre Poems and Songs*<sup>160</sup> the editors have brought together more than a hundred pieces. There are some verses extracted from Bond's plays, verses he wrote as part of the process of writing the plays, and some reflective verses written after the relevant plays were complete. The volume will be of great interest to the student of Bond's work for the theatre. There are two papers on Bond in *MD*. In 'Violence and the Comic' Frances Rademacher reads the plays in the light of Freud's analysis of the nature of jokes; in 'Beyond Politics' Perry Nodelman reads *Lear* as being a clear indication, in spite of Bond's preface to the play, that 'his instincts are more those of a dramatist than they are those of a propagandist'. In *KanQ* Beverly Matherne and Salvatore Maiorana print an interview with Bond, and in the same number William F. Dohmen writes on "'Wise Fools" and Their Disciples in the Development of Edward Bond's Dramas'. In *TJ* Daniel R. Jones appreciates 'Edward Bond's "Rational Theatre"', in 'The Corrupt Seer' (*ArAA*) Dieter A. Berger considers Bond's reaction to Shakespeare, and in *EA* George Bas looks at 'Orphée et Eurydice dans *The Sea*'. Terence Tobin's study of James Bridie<sup>161</sup> follows the broad guidelines for the TEAS series; he surveys Bridie's career with enthusiasm and even ecstasy, deciding that

*The Queen's Comedy* and *The Baikie Charivari* are masterpieces, which have not been recognised, because they are modern plays. Had they been written in Shakespeare's time, they would have been accorded universal public acclamation [sic].

In 'Truth, politics and the individual' (*LWU*) Moray McGowan discusses Brian Friel's *The Freedom of the City* in light of the political strife in Northern Ireland. In 'Granville Barker's Sexual Comedy' (*MD*) Dennis Kenney writes appreciatively of 'four of the most significant plays of the Edwardian period, marked by their unusual sensitivity to language and originality of form'. In 'If This Were Played Upon the Stage' (*HLB*) Karen Greif discusses Granville-Barker's Shakespearian productions at the Savoy Theatre in the seasons 1912-1914.

The spring issue of *IUR* is devoted entirely to papers on Sean O'Casey: they range from a moving autobiographical piece by Cyril Cusack through critical and scholarly studies by Ronald Ayling, Alan Simpson, Ronald Rollins, John Jordan, Elizabeth Hale Winkler, Roger McHugh, David Krause, Katherine Worth, Micheál O hAodha, Robert Hogan, and Gabriel Fallon. There is also an interview with Thomas MacAnna about O'Casey's later plays at the Abbey. In 'Unity of Theme, Image, and Diction in *The Silver Tassie*' (*MD*) Naomi Pasachoff refutes Yeats's criticism of the play, in rejecting it for the Abbey, as lacking in psychological unity and unity of action. Paul Foley Casey discusses 'The Knocking Motif in Sean O'Casey's *The Shadow of a Gunman*' (*LWU*). E.J. Dumay considers 'Histoire et fiction dans la trilogie dublinoise de Sean

160. *Edward Bond: Theatre Poems and Songs*, ed by Malcolm Hay and Philip Roberts. Eyre. pp. xii + hb £4.95. pb £2.50.

161. *James Bridie*, by Terence Tobin. TEAS 293. Twayne. pp. 185.



O'Casey' (*EI*). More generally, David Krause estimates 'The Comic Mythology of O'Casey' in *JJQ*, and in *Éire* Desmond Rushe writes appreciatively to celebrate the centenary of his birth in 'O'Casey's Hundredth'. In 'The Low and the Lofty' (*MLS*) Bernice Shrank compares *The Plough and the Stars* with Denis Johnston's *The Scythe and the Sunset*. In *N&Q* Alan Bird points out that O'Casey might possibly have been making use of a Smollett phrase in Jack Boyle's 'an' it blowed, an' blowed' and also that the play's reference to Ibsen are subtly ironical in ways that may no longer be apparent to audiences. In *JPC* Mary I. Casmus analyses 'Farce and Verbal Style in the Plays of Joe Orton', and in *NYLF* Maurice Charney considers 'Occulted Discourse and Threatening Nonsense' in *Entertaining Mr Sloane*.

Harold Pinter's plays continue to attract a good deal of attention. There are two papers on *Betrayal* in *MD*. In 'The Patterns of Banality' Linda Ben-Zvi sees the play as 'a departure for Pinter', since it eschews 'the carefully formed inuendoes, the sinister ambiguities, the impending disasters' of his earlier plays: there is a new confidence with the ordinary material which makes it 'perhaps his most powerful play, rightfully earning the often made comparison with Chekhov'. In 'Pinter's *Betrayal* and the Comedy of Manners' Elin F. Diamond also decides that the play

stands apart from the canon. The room as a fiercely guarded territory; language as a weapon, as a latticework of private symbols – these elements are lacking in *Betrayal*. Instead, Emma, Robert, and Jerry move freely in the world, sharing a common language, common fears and desires, which their mutual betrayals confirm.

Also in *MD*, Noel King's 'Pinter's Progress' ranges widely over all of Pinter's work for theatre, cinema, and television (but not radio), as writer, actor, and director. He finds interrelationships between the various strands: *Betrayal*, for example, shows influences from Pinter's work in adapting novels for the cinema.

In 'The Variable Nature of Reality' (*KanQ*) Steven H. Gale offers a brief account of Harold Pinter's work for the stage in the 1970s; and in *NConL* the same critic has a note on 'The use of a cinematic device in *Old Times*'. In *Genre*, Christopher C. Hudgins offers 'Inside Out: Filmic Technique and the Theatrical Depiction of a Consciousness in *Old Times*'. In 'The Chicken that Crossed the Road' (*JEn*) Richard A. Andretta offers a substantial study of *The Birthday Party*, and in 'The Cricket Allusion' (*N&Q*) Malcolm Page explains that Goldberg's question 'Who watered the Wicket in Melbourne?' refers to a test match in January 1955.

In 'Pinter's *Go-Between*' (*CritQ*) Neil Sinyard discusses ways in which Pinter's film-script, although it may seem a remarkably faithful adaptation, is different in emphasis from L.P. Hartley's novel, and is 'an intriguing addition to Pinter's own literary output'. In *SAB* Harriet and Irving Deer compare 'The Birthday Party: the film and the play', and William F. Dohmen considers some of Pinter's recent antagonists in 'Approach and Avoidance'. In 'Partners in Isolation' (*FMLS*) Osman Durrani considers some correspondences between *The Caretaker* and Kafka's *Der Verschollene*: Aston and Karl, for example, 'have become so self-centred that their attitude to people is indistinguishable from their attitude to impersonal objects'. And 'it is in their use of everyday

speech as a means of creating ambiguity that Kafka and Pinter can be seen most clearly to be pursuing similar aims'. In the same way there are 'many close correspondences between *The Birthday Party* and *Der Prozess*'.

As usual, much of the good work on Shaw is published in *ShR*. In 'Shaw's Burglars' Anne Wright considers Shaw's use of Billy Dunn in *Heartbreak House* and Aubrey in *Too True to be Good* to introduce economic, political, and sexual themes which are treated seriously after their comic arrival. In 'John Bull's Other Island: At Home and Abroad' Nicholas Grene argues persuasively that, in spite of the general assumption, the play 'has been more popular and has been taken more seriously in Dublin than in London'. James Mavor Moore discusses some of the background to the creation of Morell, William A. Dolid supplies information about the Cambridge mathematics tripos that Vivie Warren would have taken, F.L. Rodford gives an account of Sir Harry Johnston's novel *Mrs Warren's Daughter* (1920), Frederick P.W. McDowell considers 'Shaw's Abrasive View of Edwardian Civilisation' in *Misalliance*, Rodelle Weintraub discusses 'the Irish lady in Shaw's Plays', and Elsie B. Adams looks at the idea of ladyhood in the plays in 'Shaw's Ladies'. Roy T. Matthews reviews the response to Shaw in the magazine *Vanity Fair*, Martha Hadsel considers some uses of metaphor in Shaw's music and dramatic criticism, Rodelle Weintraub takes 'a new look at Anthony Anderson' deciding that he is the man Shaw referred to as being the one in *The Devil's Disciple* who eschews sexual interest. There are also, in *ShR*, some interesting biographical notes, some little-known Shavian paragraphs, book reviews, and the continuing Checklist of Shaviana by John R. Pfeiffer. In *TQ* David F. Cheshire introduces some fugitive paragraphs where Shaw describes and evaluates – at little worth – some Music Hall performers. Among the comparative essays, some are on familiar ground such as 'Wagner and Shaw' (*CompD*) in which Robert Coskren finds *Rheingold* motifs in *Major Barbara*, whereas Leonard A. Cheever opens fresh territory with his comparison of 'Jorge Louis Borges and George Bernard Shaw' (*PAPA*). In 'The Caterpillar and the Gracehopper' (*Éire*) Harold Ferrar writes interestingly on *John Bull's Other Island*. For report is a volume this reviewer has not seen: *The Genius of Shaw: A Symposium*, edited by Michael Holroyd (Holt, 1979).

Several of the better essays on Tom Stoppard compare him with another writer. In 'Using Comic Devices to answer the Ultimate Question' (*CompD*) Felicia Hardison Londré reads *Jumpers* in the light of Woody Allen's short play *God*, J.C. Nitzsche discusses *Rosencrantz* in 'McLuhan's message and Stoppard's Medium' (*DQR*), and in 'Nothing Left but Parody' (*TJ*) Gabrielle Robinson raises some comparisons with Friedrich Dürrenmatt.

Bobbi Rothstein's 'The Reappearance of Public Man' (*KanQ*) considers *Jumpers* and *Professional Foul*, Wolfgang Riehle concentrates on *Jumpers* in 'Gedanken zu einer Interpretation' (*Archiv*), and in *TJ* Weldon B. Durham analyses the 'Symbolic Action in Tom Stoppard's *Jumpers*'. In 'Nobody Special' (*DQR*) Simon Varey writes on *Rosencrantz*, as does Richard Corballis in 'Extending the Audience' (*ArielE*). In *KanQ* Carol Billman considers 'The Art of History in Tom Stoppard's *Travesties*'. Two interesting general pieces are B.S. Levy's 'Serious Propositions compromised by Frivolity' (*CrüQ*), and 'An interview with Tom Stoppard' (*DQR*) conducted by Joost Kuurman and Wim van Klaveren.

Uwe Stork in *Der Sprachliche Rhythmus in den Bühnenstücken John Millington Synge*<sup>162</sup> offers a careful technical discussion of the problems involved in discussing the question of rhythm in speech, as well as an application of his method to the individual plays. In 'I Just Riz the Loy' (SAB) Warren Akin considers the Oedipal aspect of *The Playboy*, F.A.E. Whelan and Keith N. Hull look at Synge's heroines in 'There's Talking for a Cute Woman' (*Éire*). Also in *Éire* William Daniels writes on 'In Wicklow' in 'A Local Human Intensity', and Declan Kiberd on 'Synge's Prós and Verse in *Vita Vecchia*'.

Valeska Lindemann's study of Arnold Wesker<sup>163</sup> is painstaking in finding seventy-five headings for short notes on large topics and on aspects of the characters: 'Fehlen einer Kunsttheorie', for example, and 'Pips Arroganz'.

162. *Der Sprachliche Rhythmus in den Bühnenstücken John Millington Synge*, by Uwe Stork. SSELPDPT 55. USalz. pp. iv + 103.

163. *Arnold Wesker as Gesellschaftskritiker*, by Valeska Lindemann. SSELPDPT 60. USalz. pp. vi + 275.



# American Literature to 1900

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## 1. General

Bibliographies of current articles are published quarterly in *AL* and in the summer supplement of *AQ*. In addition, other more specialised works have appeared during this review period. One of these is Walter Meserve's *American Drama to 1900*<sup>1</sup>. Critical, historical, and reference resources make up the first part of the volume; individual author bibliographies from James Nelson Barker to Samuel Woodworth comprise the second. All items are briefly annotated. Another, of even more limited interest, is Benjamin Franklin V's *Boston Printers, Publishers and Booksellers: 1640-1800*<sup>2</sup>. It provides biographical sketches arranged alphabetically, a list of the major authors and publishers served by each figure, and the references used in preparing the entry.

Two general histories have been reprinted. *Books That Changed the South*<sup>3</sup> ranges from Byrd's *History* to Woodward's *Origins*, but the brevity of its chapters and the incompleteness of its scholarship makes this, at best, useful for the general reader. Roger Whitlow's *Black American Literature*<sup>4</sup> begins with folklore and the oral tradition and then proceeds hurriedly from the eighteenth century to the present.

J. L. Machor's 'Tradition, Holism, and the Dilemmas of American Literary Studies' (*TSLL*) examines critical efforts at cultural reclamation from Matthiessen to Poirier and concludes that like the artists they study, the critics retreat into irony or doubt thereby distancing themselves not only from the literature and the history but from the present audience. Kenneth Dauber (*SR*), on the other hand, defends the revisionism going on in American studies,

1. *American Drama to 1900: A Guide to Information Sources*, ed. by Walter Meserve. Gale. pp. xviii + 254. \$26.
2. *Boston Printers, Publishers and Booksellers: 1640-1800*, ed. by Benjamin Franklin V. Hall. pp. xi + 496. \$30.
3. *Books That Changed the South*, by Robert B. Downs. LAdams. pp. xvii + 269. pb \$3.95.
4. *Black American Literature: A Critical History*, by Roger Whitlow. LAdams. pp. xvii + 271. pb \$3.95.

and particularly American romanticism. A somewhat similar sense of the dualities involved occupies David Robinson's 'Culture and Religion in the American Renaissance' (*ESQ*). His attention is especially directed at the value of the work of Sanford Bercovitch and Ann Douglas in pointing up the continuing importance of religion in the American Renaissance.

By today's standards Allan Gardner Smith's *The Analysis of Motives: Early American Psychology and Fiction*<sup>5</sup> is a rather sober interdisciplinary effort. He focuses on Brockden Brown, Poe, and Hawthorne in exploring the relationships between psychological theory and literary practice and in so doing indicates that his real bent is toward the history of ideas. Although there are some interesting bits of information concerning Dugald Stewart, Thomas Upham (Hawthorne's teacher), and Frederick Rauch, the work as a whole is ultimately limited in insight. A more sophisticated interdisciplinary approach is to be found in *The Journey Back*<sup>6</sup>. Houston A. Baker Jr endeavours to formulate a general theory of art and culture with which to study and understand black American literature. Drawing on symbolic anthropology and linguistics, he examines selected instances of slave and modern writings from Vassa and Wheatley to Baldwin and Baraka. Comments on the individual writers appear less striking and valuable than the theory itself until one compares them with those, particularly of the recent past, that have gone before. More narrowly focused is Barbara Foley's 'History, Fiction, and the Ground Between: The Uses of the Documentary Mode in Black Literature' (*PMLA*). She argues that by using the documentary mode to dispel white audience disbelief, Afro-American literature anticipated the non-fiction novel of post-World War II. It thus furnishes grounds for theoretical distinctions between fiction and history and factual and historical discourse.

Only a portion of *The Lost Tradition*<sup>7</sup> is pertinent to our interests. Part III and isolated items in the remaining sections explore the relations portrayed in literature between mothers and daughters. The focus is on the nineteenth and twentieth centuries and the critical essays deal with such figures as Emily Dickinson, Willa Cather, Ellen Glasgow, Edith Wharton, Sylvia Plath, and others. A substantial bibliography of primary works enhances the volume's value as an instance of feminist criticism. In the same area, Estelle C. Jelinek has edited a collection of essays entitled *Women's Autobiography*<sup>8</sup>. Well over half of the essays are devoted to American writers ranging from Elizabeth Cady Stanton to Kate Millet. Though a few of the essays have a historical orientation, most engage questions of form or genre as they impinge on and are shaped by the socio-cultural and physiological dimensions of gender. Their general conclusions are that women's autobiography has generally been more private than public, more fragmentary than formal, more 'ordinary' than unusual, and more concerned with self-identity than personal success.

5. *The Analysis of Motives: Early American Psychology and Fiction*, by Allan Gardner Smith. Rodopi. pp. v + 195. Hfl. 40-
6. *The Journey Back: Issues in Black Literature and Criticism*, by Houston A. Baker, Jr. UChic. pp. xvii + 187. \$12.95.
7. *The Lost Tradition: Mothers and Daughters in Literature*, ed. by Cathy N. Davidson and E.M. Broner. Ungar. pp. xiii + 322. pb \$8.95.
8. *Women's Autobiography: Essays in Criticism*, ed. by Estelle C. Jelinek. IndU. pp. xii + 322. pb \$8.95.

A more public mode is examined by David S. Reynolds in 'From Doctrine to Narrative: The Rise of Pulpit Storytelling in America' (*AQ*). He concentrates on the literary, illustrative, and anecdotal qualities of antebellum Southern preachers, whose style developed quickly and flamboyantly under the impact of evangelicalism. Similar if slower developments are also traced in Northern clergy such as Channing and Bushnell for whom liberalism of one stamp or another was the directing force. The same basic genre is examined in Phyllis M. Jones' 'Puritan's Progress: The Story of the Soul's Salvation in the Early New England Sermons' (*EAL*). She finds her material to be narrative transformations of the three stages of the soul's search for salvation. These stages actually form a 'composite' tale comparable in form and function to folk narrative. Another marginal literary form is examined by Paul Zall in 'The Old Age of American Jestbooks' (*EAL*) who argues that such works were not merely copies of English ones but retained the narrative mode favoured by medieval preachers together with generalised characters and places. From them, one might trace the development of a particularly American style. Emory Elliott, in 'The Development of the Puritan Funeral Sermon and Elegy: 1660-1750' (*EAL*), seeks to explain the increasing sentimentalism in these modes on bases other than the increasing feminine participation in the culture. Contributing factors, he suggests, are the abandonment of the Puritan spiritual mission and the rise of individuality, the rise of a larger moneyed class and Restoration England's influence in encouraging a fuller play of emotions, and the growing complexity of society which impelled ministers unfamiliar with the deceased to resort to a generalised sentimental rhetoric.

Two important works dealing with the Puritans have appeared. The first is *The Language of Canaan*<sup>9</sup> by Mason I. Lowance Jr, which continues the important recent work of S. Bercovitch, E. Emerson, J. F. Berens, and others. His focus is on metaphorical modes of expression and his method is both historical and analytical. After establishing the medieval and Reformation roots of the Puritan figural imagination, he gives sustained consideration to Samuel Mather, Edward Taylor, Cotton Mather's *Magnalia*, Jonathan Edwards, and Joel Barlow. A final section explores the connections between New Light Calvinism and transcendentalist exemplars such as Emerson and Thoreau. Typology is twofold – representative and exegetical – and though New England thinkers and writers tended toward the latter, there was always an inclination to veer in the direction of the former as well. For Lowance, Jonathan Edwards is pivotal as the individual whose efforts to reconcile the two modes, by extending the world of the spirit to that of nature, made possible Emerson's and Thoreau's perception and symbolic expression of nature. The result is an enrichment of our understanding of the Puritan writers and an addition to those elements to be weighed in any full assessment of the factors shaping the work of Emerson and Thoreau.

A quite different, fully as important, and even more original book has been written by David Leverenz.<sup>10</sup> Not everyone associated with literary studies will like or feel comfortable with *The Language of Puritan Feeling*, for it

9. *The Language of Canaan: Metaphor and Symbol in New England from the Puritans to the Transcendentalists*, by Mason I. Lowance Jr. Harvard. pp. x + 328. \$20.

10. *The Language of Puritan Feeling: An Exploration in Literature, Psychology, and Social History*, by David Leverenz. Rutgers. pp. x + 328. \$22.



deliberately uses literature as evidence or data (other kinds being wanting) for the application of psychoanalytic theory to the social psychology of a particular historical period and context. Puritanism is seen less as a religious movement than as an ambivalent psychological response, expressed in theological language, to a welter of tensions and conflicts in an age of dislocation. Leverenz, therefore, stresses the dislocations in male roles and authority, the underlying ambivalence, anxiety, and contradiction resident in mainstream Puritan attitudes, the adaptive shifts in male styles and fantasies, and the deployment of Puritan language in the service of a shared fantasy which enabled a wide range of conflicts concerning authority and social roles to be transformed into a simplified vision of pure authority. To many this may seem a far cry from literary criticism and scholarship, but Leverenz's ultimate goal in uncovering the social and psychological dynamics of the above order is to comprehend and explain how the characteristic Puritan imagery, metaphors, and style embodied in the sermons should have been so intensely satisfying for over two hundred years. Figuring prominently here are John Cotton, Thomas Hooker, the Mathers, John Norton, Thomas Shepard, and Samuel Willard, while a later chapter tries to bring both Jonathan Edwards and Benjamin Franklin within the author's compass. Leverenz is at once fascinating, trenchant, and modest, and if his book is not precisely what Northrop Frye had in mind in calling for a rapprochement between literary studies and the social sciences, it certainly is a genuine step in that direction.

Edward W. Pitcher finds, in his 'Anthologized Short Fiction in Eighteenth-Century America: The Example of *The American Bee*' (EAL), that the compiler intended to focus on American contributors. He also notes a number of unanswered questions about other criteria upon which selection was based.

Gary Scharnhorst's topic is clear from his title, 'Images of the Millerites in American Literature' (AQ). Allusions to this mid-century millennial movement are traced from Emerson, Hawthorne, and Poe on to Whittier, Cooper, and Longfellow, and thence to minor local colour realists and contemporary works such as R. Coover's *The Origin of the Brunists*. Louise K. Barnett examines a different kind of image in 'American Novelists and the "Portrait of Beatrice Cenci"' (NEQ). Hawthorne's and Melville's rhapsodic analyses of the painting in the Barberini Gallery reveal the nineteenth century's fascination with it, but this has significantly diminished by the time Edith Wharton refers to it in *The House of Mirth* and *The Mother's Recompense*.

One of Holland's pre-eminent Americanists, J. G. Riewald, is honoured with a *festschrift* entitled *From Cooper to Philip Roth*<sup>11</sup>. It is evenly balanced between nineteenth- and twentieth-century figures. Of the former, T. A. Birrell argues that Cooper's *The Last of the Mohicans* is the first instance of a genre he calls 'the novel as a dramatic poem'. August J. Fry looks at Emily Dickinson's diction and concludes that her method consists of twisting in shocking ways well-known phrases and sentences so as to reveal her special meanings. D. R. Wilkinson struggles to justify James's *The Bostonians* as a great novel by viewing the central characters as representing Experience and Innocence. Another piece on James, by S. Betsky-Zweig, is the most

11. *From Cooper to Philip Roth: Essays on American Literature*, ed. by J. Baaker and D.R.M. Wilkinson. Rodopi. pp. ix + 117. Hfl. 25—

sophisticated piece of criticism in the volume. It argues that the core of 'The Beast in the Jungle' lies in Marcher's being unmarked by May's death; the endeavour to prevent his being marked by life is successful and in that success lies his failure and the mark of the Beast.

Less diffuse and more interesting overall is Michael Davitt Bell's *The Development of American Romance: The Sacrifice of Relation*<sup>12</sup>. His principal contribution to the persistent debate over the nature of classical American fiction lies in his effort to define more precisely than anyone has hitherto done exactly what the term 'romance' meant during the lifetimes of C.B. Brown, Irving, Poe, Hawthorne, and Melville. Its primary sense, he finds, is that of pure and dangerous fantasy, a radical position that is offset to some extent by a conservative theory which sought to bridge the chasm between fantasy and experience or reality. The writers mentioned opt essentially for the primary sense as a way of confirming or consolidating their deviant social role and psychological feeling of alienation. At the same time, they find such antisocial dimensions so threatening in their implications that they advance certain evasive tactics, such as the claim of 'realism' and moral purpose. Here, Poe and Melville constitute, in some measure, exceptions to the strategy of accommodation. But all, Bell concludes, were dominated by the conviction and recognition that their artistic attitudes and practice existed amid a hostile culture.

Bearing on this conclusion from yet a different angle is Bernard Rosenthal's *City of Nature*<sup>13</sup> which testifies that American attitudes toward nature continue to provoke lively interest. This study shows carefully and with a nicely controlled use of wide and varied evidence that nineteenth-century writers used a public myth of nature to express ideas radically at odds with the culture's prevailing perceptions and interests. For Emerson, Whitman, Melville and others, nature and city are not polarised, but the latter is the logical, teleological, and cultural extension of the former. The metaphor of nature moves from the image of the wilderness to that of the city in which the garden is central; this is most fully expressed in Cooper. All the rest – Whitman, Thoreau, and Emerson in particular – explore a religious myth of nature as spiritual place, entailing a journey that concludes in the self. The range of materials drawn on lends impressive credence to the thesis, particularly since Rosenthal carefully avoids a Procrustean grid for the major writers he engages. I am not sure, however, that his assertions about the nature of romanticism, dependent as they are on M. H. Abrams and Northrop Frye to the exclusion of, say, Harold Bloom and Geoffrey Hartman, are as pertinent to his interpretation of American nineteenth-century literature as he seeks to make them. This cavil aside, *City of Nature* is a quietly sober and thoughtful book with some rich implications not only for its own but for a later period.

A reasonable and modest use of Jung to understand American romantics from Emerson to Dickinson is made by Martin Bickman in *The Unsounded Centre*<sup>14</sup>. His basic assumption is that Jung's psychology is another formulation

12. *The Development of American Romance: The Sacrifice of Relation*, by Michael Davitt Bell. UChic. pp. xiv + 279. \$22.50.
13. *City of Nature: Journey to Nature in the Age of American Romanticism*, by Bernard Rosenthal. UDel. pp. 247. \$16.50.
14. *The Unsounded Centre: Jungian Studies in American Romanticism*, by Martin Bickman. UNC. pp. ix + 176. \$14.50.

of that convergence of illuminist, Neoplatonic, and pre-Socratic traditions which give form to American romanticism. As a result, he maintains a fruitful dialectic between the literature and the psychology; the former illuminates even as it illustrates the latter. Both demonstrate even as they contribute to a basic scheme of unity-division-reintegration. They also define through immediate working explorations such concepts as individuation, introjection, androgyny, the anima, and the conscious and the unconscious. Reasonably extended attention is directed to *Eureka*, 'Ligeia,' 'Out of the Cradle', 'Passage to India', 'Experience', 'Plato', and a series of Dickinson poems, though Bickman is the first to admit that these are in the nature of forays rather than triumphal captures.

*American Hieroglyphics*<sup>15</sup> is a highly speculative, enormously stimulating, and ultimately infuriating study of American Renaissance writers. It claims that Chompolion's scientific decipherment of Egyptian hieroglyphs generated profound interest in the subject by writers and the American public at large though the former found their ultimate inspiration and affinities in the older tradition of metaphysical interpretation. The first and, in many ways, scrappiest section of the book deals relatively briefly with Emerson, Thoreau, and Whitman. From it we learn that Emerson's essays are simply decipherments of hieroglyphs, *Walden* a series of explicated emblems, and *Leaves of Grass* a hieroglyphic Bible at least in the mind of its author. By far the largest portion of the book is given over to ingenious speculations about Poe. Though other stories are dealt with, the primary focus is on the *Narrative of A. Gordon Pym* largely because its ending constitutes Poe's most subtle transformation of the symbol of the hieroglyphics. The basic structure of this transformation is 'a myth of hieroglyphic doubling as the simultaneous origin of man and language'. The third part of the book is devoted to Hawthorne and Melville both of whom find the prime significance of the hieroglyphics in their ambiguous character. They stand for an external world capable of sustaining virtually every interpretation placed upon it by man engaged in the act of knowing. This view is supported by detailed readings (one might almost say 'hieroglyphings') of *The Scarlet Letter*, *Moby-Dick*, *Pierre*, and *The Confidence-Man*. Gradually but inexorably it is born in upon the reader that this is not a work of scholarship though enormous reading and subtle thought have gone into it. Actually, as a number of the book's epigraphs suggest, it is a critical romance designed to celebrate hieroglyphically both the shadow and the substance of the hieroglyphics as historical fact and speculative challenge. The recipe for an Irwin Silver Fizz guaranteed to produce a resounding buzz even when sipped slowly appears to be as follows: two parts von Humboldt on language, two parts Plutarch on myth, one part Levi-Strauss on polarities, shake well, strain through a fine deconstructionist cloth of indeterminacy, garnish with psychoanalytic sprigs of phallus, castration, and incest, pour and serve.

A much slenderer volume is J. V. Ridgeley's *Nineteenth-Century Southern Literature*<sup>16</sup>, which is gracefully written and quietly astute. Without exaggerat-

15. *American Hieroglyphics: The Symbol of the Egyptian Hieroglyphics in the American Renaissance*, by John T. Irwin. Yale. pp. xii + 361. \$22.50.

16. *Nineteenth-Century Southern Literature*, by J.V. Ridgeley. UKen. pp. x + 223. \$9.95.



ing the importance of its subject, it nevertheless manages to limn in deftly how it came to be what it was – historical romance in defence of Southern identity and nationalism – and how it came to shape the twentieth century literary Renaissance. The chief merit of the volume lies not in the assessments of individual authors, which are necessarily brief, but in the socio-historical perspective which enables us to appreciate justly the significance of unmistakably minor figures and movements. Another work on Southern literature, *The Dream of Arcady*<sup>17</sup>, charts a mode extending from Sidney Lanier to Eudora Welty in which a dream-like myth of a region as a pastoral paradise is central. Striking here, however, is the fact that irony, awareness of limitations, and awakening to the inevitability of change impinge on all writers considered. As a result, even in the cases of S. Lanier, T. N. Page, Joel Chandler Harris, and C. W. Chesnutt, it is the serpent of the consciousness of loss, of nostalgia's passive, backward-turned glance that makes of paradise a place fraught with complexity, ambiguity, and moral choice. The result is an interesting study focused rather more on theme than genre or mode but not altogether free of a certain mechanical predictability as each author is found to accord with the general thesis.

## 2. Poetry

Parker H. Johnson has a long note on 'Poetry and Praise in Edward Taylor's "Preparatory Meditations"' (*AL*) which argues that the poem does not present the 'doubt-stricken conscience' of Puritan introspection but a genuinely religious sensibility 'bent heavenward'. Another note examines 'The Harangue of King Philip in "New-Englands Crisis" (1676)' (*AL*). Wayne Franklin finds Benjamin Tompson's 'news-sheet epic poem' to contain a notable early instance of 'American' dialect in the King's speech to his followers.

Randall A. Mawer's '“Farewell Dear Babe”: Bradstreet's Elegy for Elizabeth' (*EAL*) is a persuasive and astute analysis of the psychological dynamics informing the elegy. Tone and technique create a poetic means to enable the poet to endure the loss of her child and her own doubts about God.

Jeffrey Walker's 'Benjamin Church's Commonplace Book of Verse' (*EAL*) traces the nature and development of Church's satirical gift from his Harvard commonplace book to the early 1770s, noting the irony that the treason of 1774 left him vulnerable to precisely the same charges that he had levelled at others. 'The Friends of James Allen, or How Partial Truth is No Truth at All' (*EAL*) by Lewis Leary traces the history of the publication of Allen's patriotic poem on the battle of Bunker's Hill and of his 'unabashedly loyalist' piece 'The Retrospect'. They were part of the verbal battles between opposing groups on the eve of the revolution. In 'John Leacock's "A New Song, On the Repeal of the Stamp-Act"' (*EAL*) Carla Mulford Micklus argues that the author interested himself in colonial politics and the Whig cause at least as early as 1765. John C. Shields, in 'Phillis Wheatley's Use of Classicism' (*AL*) confirms the eighteenth-century black poet's classical learning and autodidacticism and dwells on her use of the myth of Niobe. 'Richard Lewis's "Food for Criticks"' as

17. *The Dream of Arcady: Place and Time in Southern Literature*, by Lucinda Hardwick MacKethan. LSU. pp. ix + 223. \$20.

Aesthetic Statement' (*EAL*) by C. R. Kropf cites the poem's presentation of neo-classical aesthetics as being the first thorough statement of aesthetic theory in American literature. David C. Miller writes on 'Kindred Spirits: Martin Johnson Heade, Painter; Frederick Goddard Tuckerman, Poet; and the Identification with "Desert" Places' (*AQ*). Tuckerman shares Heade's fascination with a sense of isolation from nature and his poetry 'betokens a loss of Transcendental faith'. 'Later Freneau Poems in the New Brunswick *Fredonian*' (*EAL*) by Judith R. Hiltner reports a discovery of some late Freneau poems which show him to be increasingly conservative and concerned with truth in religion.

In 'William Cullen Bryant: The Creative Context of a Poet' (*NEQ*), Robert A. Ferguson argues that we need to concentrate less on the public figure of mid-century than on the 'true poet' of three decades earlier as well as on the cultural context which allowed his creativity to emerge. 'The Supernaturalism of "Snow-Bound"' (*NEQ*) by Lewis H. Miller Jr provides a fairly extensive explication showing that here as elsewhere John Greenleaf Whittier expresses his ambivalence towards supernatural legend and lore while using it to celebrate the range and potency of his imagination. Jayne K. Kribbs has compiled a volume entitled *Critical Essays on John Greenleaf Whittier*<sup>18</sup> which blends reviews from his time with more recent scholarly assessments. Of these last the most noteworthy are essays by Hyatt H. Waggoner, John B. Pickard (Whittier's great grandnephew), Robert Penn Warren, and Donald A. Ringe (on *Margaret Smith's Journal*). The editor competently surveys Whittier's career and critical fortunes though she has a rather cavalier and erratic approach to bibliographical information. Though she suggests Whittier's stock is slowly rising, we are given no examples, the most recent piece being Robert Penn Warren's 1971 essay. If nothing worthy of inclusion has been written in a decade, that might have an importance worthy of note. John T. Flanagan's 'Poetic Voices in the Early Middle West' (*CenR*) is purely informational, for he considers the forgotten and forgettable frontier verse of the mid- and late nineteenth-century midwest which was marked by local colour, 'sentimental and homely themes', and, later in the century, regional dialect.

'Whitman's Use of the Middle Ages' (*AL*) is investigated by David W. Hiscoe on the assumption that aside from American history, it was the middle ages to which Whitman most frequently turned for a prop in his dramatisation of the self. In 'America's "Hurrah Game": Baseball and Walt Whitman' (*IowaR*) Lowell E. Folsom finds the game to have provided Whitman with numerous conversational figures of speech, though its effect, if any, on the poetry is unrecorded here. Whitman seems to have been dismayed at the introduction of the curve ball as an emblem of America's growing deceptiveness. R. D. Madison's 'Walt Whitman's "Garden" Verses – Not Whitman's' (*WWR*) compares 'I'll Trace This Garden' with two versions of 'Shule Aroon' to show that Whitman was definitely recalling this ballad. 'An Expurgated Copy of the 1855 *Leaves of Grass*' (*WWR*) by Patrick V. Rizzo notes inked-out words from pages twenty-nine to seventy in his copy and speculates on the reasons since the words are of 'phallic import'. The same author's 'Whitman and a Cosmic Connection' (*WWR*) argues that a line in 'Song of Myself' is

18. *Critical Essays on John Greenleaf Whittier*, ed. by Jayne K. Kribbs. Hall. pp. 228. \$22.50.

evidence of such a connection. Mark Cohen's 'Whitman in China: A Revisitation' (WWR) traces that country's reaction to the poet from the first publication of an abridged *Leaves of Grass* in 1955 to the edition of 1978 in which the translator attempts to 'woo Whitman to China's side'. 'Goodrich's *Geography* and Whitman's Place Names' (WWR) is Michael R. Dressman's subject. Based on manuscript notes in Whitman's own hand, he argues that Whitman used Samuel Goodrich's *The World As It Is, and As It Has Been; or a Comprehensive Geography and History Ancient and Modern* (1855) in composing some of the poems in *Leaves of Grass*. Roberts W. French's title is somewhat ambiguous, for 'Whitman as Poetic Subject' (WWR) only offers a list of poems in which the poet figures as subject.

Carl L. Anderson, in 'Walt Whitman and Swedish Modernism' (WWR), discusses Whitman's influence primarily on Artur Lundkvist and notes that Swedish modernism focused too exclusively on the affirmative to the exclusion of the elegiac and tragic. Frederick L. Rusch essays what might most charitably be called a curious and strained comparison entitled 'Filament Out of Itself: The Exploring Selves of Walt Whitman and James Joyce' (WWR). More entertainable despite the temporal and geographical gap is Ghulam M. Faye's 'Images of the Divine in Rumi and Whitman' (CLS) which compares Whitman's pantheism with the image of unitive divinity in Jalal al-Din Rumi, the great classical Persian poet of the thirteenth century. A more pedestrian effort is Walter H. Eitner's 'Some Further Autograph Notes of Whitman's 1879 Western Trip' (WWR): The Princeton Collection of Western Americana contains eleven fragments of Whitman's notes on his 1879 westward trip which supplement material in the *Collected Writings*. They may also contain material later used in *Specimen Days*. A more interpretive effort is Kenneth M. Price's 'Whitman on Other Writers: Controlled "Graciousness" in *Specimen Days*' (WWR). He explains Whitman's 'gracious' criticism of Emerson, Carlyle, Longfellow, and even Poe in *Specimen Days* (in contrast with his earlier spare praise) as an attempt to establish his own final role in American poetry as the synthesiser of others and the explainer of the age. H. Keith Monroe insists in his 'Tocqueville, Whitman and the Poetry of Democracy' (WWR) that not enough attention has been paid to the startling similarities between Tocqueville's prescription for American poetry and the actuality of Whitman's career. The question of influence is regarded as possible but not demonstrable.

Influence is the cornerstone of Charles Kemnitz's 'A Construction of Hegelian Spirit in Whitman's "As I Ebb'd with the Ocean of Life"' (WWR). He proposes that Whitman may have read Hegel as early as 1857 so that the 1860 poem may have consciously employed a Hegelian dialectical structure in order to transcend individuality. Similarity not influence dominates R. Galen Hanson's 'Multidimensional Reality in Whitman and Tillich' (WWR). Sections from Whitman's 'Great Are the Myths' and 'One's-Self I Sing' and Tillich's *Systematic Theology* are cited to show the resemblances on issues of doubt, the demonic, and paradox. Equally speculative and with little more point is George B. Hutchinson's 'Parallels to Shamanism in "The Sleepers"' (WWR), which cites parallels in the poem and shamanistic rituals as evidence of Whitman's attainment of a more primitive mysticism than that of the Vedas which enabled him to conduct a 'profound exploration beneath the lyric state of mind'.

'Whitman at the Edge of Silence' (WWR) by John B. Mason notes that



Whitman had to deal with the transcendental idealisation of silence as the means to ultimate identification with the universe. Discussion is focused on 'A Song of the Rolling Earth' and the 'Calamus' poems. The same author has written 'Questions and Answers in Whitman's "Confab"' (AL). He finds that Whitman's concept of the poet as both questioner and answerer is responsible for his consistent creation of 'dialogic poems' which approximate conversation rather than literary performance. James S. Leonard studies 'The Achievement of Rondure in "Passage to India"' (WWR) and finds that it centralises in Section Five from whence it radiates outwards encompassing progressively larger ideas of unity. Karl Keller claims, in 'Walt Whitman Camping' (WWR), that in certain places Whitman asserts his personality playfully by using lines such as 'I . . . am stucco'd with quadrupeds and birds all over'. In 'Whitman's Love-Spendings' (WWR) Myrth Jimmie Killingworth regards the poet's consistent attention to images of semen and phallus as representative simultaneously of sexual preoccupations of most nineteenth-century American males and of 'radical sexual attitudes'. Some effort is made to tie these matters to Whitman's sense of cycle and poetic creation.

The poetry of doubt in *Leaves of Grass* is examined by Timothy J. Lockyer in 'The Mocking Voice: Whitman's Poems of Doubt' (WWR). Two kinds of doubt are posited: the rhetorical and the felt. The conclusion, of a somewhat dubious order, is that doubt was necessary to the poetic dynamics and was not evidence of neurosis. Eric R. Birdsall, in his 'Translating the Hints: Whitman's Theory of Poetry' (WWR), addresses a related issue. He feels that Whitman believed in the primacy of the word and therefore regarded the poet as one exercising 'the power of divine logos'. Yet he is faced with the problem of expressing the inexpressible, which impels him to seek 'the poetry of indirection'. More thematic in character is Paul A. Lizotte's '"Time's Accumulations to Justify the Past": Whitman's Evolving Structure in "Autumn Rivulets"' (WWR). He believes that this section of *Leaves of Grass* functions as a transition from chaos to renewal and that through verbal and thematic echoes it parallels time's own accumulative process. Ann Cleary's 'The Prism and Night Vision: Walt Whitman's Use of Color in "Song of Myself"' (WWR) suggests both a temporal and a prismatic effect of refracted poetic vision. Her most interesting observation is that the absence of colour in thirty-three of the fifty-two sections of the poem implies not a rejection of the natural world but an insistence on the necessity for 'night vision'. 'The Prophetic Intent of "Passage to India"' (WWR) by Jon-K. Adams explores the significance of the poem's shift from addressing the soul as 'thou' to 'we'.

Karl Keller's 'The Whitman Issue in American Literature: A Review Essay' (TSL) surveys book-length publications from 1975 to 1979 and remarks on the failure of formalist and structuralist approaches and the comparative applicability of mythic and autobiographical perspectives. Justin Kaplan's *Walt Whitman: A Life*<sup>19</sup> gracefully and sensitively conjures up the poet's many-faceted nature as it reveals itself through his indolent youth, his newspaper associations, and above all the experiences and acquaintances encountered during the Civil War. Kaplan is particularly sensible and humane on the homoerotic issue and on Whitman's ceaseless, inventive, and unabashed promotion of *Leaves of Grass* as it evolved through its several

19. *Walt Whitman: A Life*, by Justin Kaplan. S&S. pp. 404. \$16.95.

editions. While the book does not supplant Gay Wilson Allen's *The Solitary Singer* so far as intellectual and literary influences are concerned, it does give us a richer sense of the individual in all his immediacy and of the local and national environment that shaped Whitman's life and work.

As its title suggests, *Walt Whitman Among the French*<sup>20</sup> is an account of the impact of French thought on the American poet and of his influence, direct and indirect, on French poetry of his own and more recent times. Essentially, the argument is that Whitman was not the traditionless poet some have claimed but a poet with a non-English, that is, French tradition. Secondly, Whitman is regarded as a major factor in the turn of French Symbolism away from negativity, solipsism, and the past toward 'the more solar, life-embracing mood of the later period'. Thirdly, the post-Symbolists, notably Claudel and Péguy, benefited greatly in developing a rhythmic and organic *verset* that closely resembled Whitman's technique and form. It is a sober and useful study, which does not seek to conceal either the difficulties or limitations of its subject. The title *Walt Whitman and the Body Beautiful*<sup>21</sup> might suggest another exercise in the dithyrambic school of Whitman criticism. But not so. Instead Professor Aspiz has shown how Whitman's interest in the body and physical well-being extends to a keen, though amateur, familiarity with the popular eugenics and health fads of his day such as phrenology and magnetism. Both, he argues, constitute an essential element in shaping *Leaves of Grass*. In carefully researched chapters he lays out for us Whitman's awareness of current medical practice and hospitals, his use of medical pseudo-sciences, and his development of a sexual-eugenic credo. At the same time, they root Whitman himself less in ecstasy than in experience and his poetry less in idiosyncratic dithyramb and more in the transmutation of science or pseudo-science into metaphor.

Joan Burbick's 'Poetic Enclosures: Recent Dickinson Scholarship' (*ESQ*) observes that none of the works examined deal with the relationship of Dickinson's literary language to its cultural surroundings, a relationship she sees as crucial. More attention needs to be paid to such matters as ideology, societal power, repression, and desire. Joanne Feit Diehl engages some of the latter issues in her 'Dickinson and the American Self' (*ESQ*). While insisting on Dickinson's estrangement from the outer world of nineteenth-century values, she notes that her private epistemology is the product of a dual consciousness, a powerful, masculine creative self which is at once alien and intrinsic and the accepted feminine 'Self' which must confront the former in a battle for equilibrium and in a search for intimacy. As an instance of her own general view, Joan Burbick examines '“One Unbroken Company”: Religion and Emily Dickinson' (*NEQ*). For her, Dickinson's poetry stems less from a Puritan or Transcendentalist conscience and more from the evangelicals with their emphasis on group continuity and familial love. The poet's letters are used to show her religious struggle within a social context. J. L. Machor's 'Emily Dickinson and the Feminine Rhetoric' (*ArQ*) examines the 'feminine rhetoric' of selected writers to establish a link between linguistic conventions

20. *Walt Whitman Among the French: Poet and Myth*, by Bettsey Erkkila. Princeton. pp. viii + 285. £11.60.

21. *Walt Whitman and the Body Beautiful*, by Harold Aspiz. UIll. pp. xiii + 281. \$19.95.

and social attitudes toward femininity. Despite sharing some of this rhetoric, Dickinson differs in the measure of active response to life that emerges. David L. Green's 'Emily Dickinson: The Spatial Drama of Centering' (*ELWIU*) uses rather overgeneralised psychoanalytic metaphors in discussing a cluster of spatial images of enclosure, security, and withdrawal which allows Dickinson to 'center' the disparate forces of belief and doubt in a psychological wholeness. In 'Elegy and Immortality: Emily Dickinson's "Lay this Laurel on the One"' (*ESQ*), Ronald A. Sudol sees this poem as marking a transition between earlier and later Dickinson elegies. Pivotal in this transition was Edward Dickinson's death in 1874. Patrick F. O'Connell's 'Emily Dickinson's Train: Iron Horse or "Rough Beast"?' (*AL*) is a note explicating 'I like to see it lap the Miles'. He argues that beneath its playful surface the poem is an ironic warning of impending technological catastrophe.

### 3. Prose

David Levin's note 'When Did Cotton Mather See the Angel?' (*EAL*) argues for the 1685 date and points out that the answer affects Mather's role in the Salem trials. Parker H. Johnson examines an aspect of Mather's writing in 'Humiliation Followed by Deliverance: Metaphor and Plot in Cotton Mather's *Magnalia*' (*EAL*). Certain of Mather's metaphors and plot structures are seen as structural principles embodying his strategies for setting forth the theory of God's ultimate providence. ' "Streams of Scripture Comfort": Mary Rowlandson's Typological Use of the Bible' (*EAL*) is David Downing's effort to show that the Puritans had a definite and distinctive psychology and epistemology and that they identified themselves with the Old Testament Hebrews. In 'Nathaniel Ward and the Marprelate Tradition' (*EAL*) James Egan shows that *The Simple Cobler of Aggawam in America* has extensive parallels with the satiric strategies of the Renaissance pamphleteer.

David Laurence's 'Jonathan Edwards, John Locke, and the Canon of Experience' (*EAL*) finds that Edwards agreed with Locke on many points, differing only in insisting that God gave the saints a cognitive capacity capable of generating a simple idea that was also a public idea. 'In the Wake of Mr. Edward's "Most Awakening" Sermon at Enfield' (*EAL*) by Alexander Medlicott Jr uses contemporary evidence from the Reverend Stephen Williams's observations and journal entries to show that the initial religious fervour subsided in the face of either natural hardships or good fortune.

A collection of largely previously published essays on Edwards has been edited by William J. Scheik<sup>22</sup>. It is organised so as to afford reasonably clear perspectives on his life, theological, philosophical, and historical thought, as well as on his influence and craftsmanship as a literary artist. Despite inevitable divergences of perspective and attitude, these essays probably provide as good an overall consideration of Edwards's multi-faceted career as one can reasonably hope for in a brief compass. Notable Edwards critics represented include Edward H. Davidson, Perry Miller, R. A. Delattre, and Edwin H. Cady. The volume is rendered still more useful by the editor's incisive introduction which sketches the state of Edwards studies and firmly

22. *Critical Essays on Jonathan Edwards*, ed. by William J. Scheik. Hall. pp. xxv + 304. \$25.



places each essay within the general context of the extant scholarship. Philip F. Gura's essay-review 'Seasonable Thoughts: Reading Edwards in the 1980s' (*NEQ*) concludes that Edwards' main role and value for critics will be to 'lead us more accurately to the intellectual center of the eighteenth-century American mind'. Complementing Gura's piece is Daniel B. Shea's massive review-essay (*JAS*) which traces the historical influence of Edwards on American culture from the eighteenth century forward, including brief assessments of his impact on Melville, Channing, Holmes, and others. Shea's footnotes contain the rudiments of a sizeable bibliography of recent criticism. A judicious, crisply written biography of Charles Chauncey<sup>23</sup>, the chief opponent of Edwards' Great Awakening, goes a long way toward documenting his importance in the religious and social life of eighteenth-century New England. Edward M. Griffin's pages reveal a forceful, many-faceted individual participating vigorously, even violently, in the later phases of the history and evolution of New England Puritanism. Griffin clearly demonstrates not only Chauncey's adherence to 'supernatural rationalism' and the Congregational tradition of dissent and free inquiry but also the popularity enjoyed by such a midway position between Edwards' evangelicalism and Franklin's Deism.

Dorothy Medlin, in 'Benjamin Franklin's Bagatelles for Madame Helvetius' (*EAL*), attempts to refute the assumption that Franklin wrote the 'Elysian Fields' bagatelle after unsuccessfully proposing marriage to Madame Helvetius. A rather different approach to evidence is taken by Floyd Ogburn Jr in his 'Structure and Meaning in Thomas Jefferson's *Notes on the State of Virginia*'. He proposes to resolve analytical differences over the form and coherence of Jefferson's *Notes* by applying the linguistic tools of 'foregrounding' and 'collocation' to the text.

William H. Hoffa, in 'The Language of Rogues and Fools in Brackenridge's *Modern Chivalry*' (*SNNTS*), makes a case for seeing the book as a highly conscious work of art in the tradition of picaresque and encyclopedic fiction. The argument revolves around Brackenridge's sense of the democratic nature of language and his comic assumption that heroes and narrators as well as stock comic figures have their roguish and foolish aspects. A different facet of the work is addressed by Leo M. Kaiser in his 'An Aspect of Hugh Henry Brackenridge's Classicism' (*EAL*). He identifies the Latin quotations in *Modern Chivalry* and argues that the author had more in mind than mere embellishment.

In a tricksily titled essay, 'Charles Brockden Brown's Old Curiosity Shop', (*EAL*) Robert Micklus examines the motif of curiosity in the novelist's fiction and sees his attitude tempered by caution. A careful view of this motif is held to cast new light on the ordering of Brown's novels in terms of dramatic intensity and psychological insight. More historical in character is Robert S. Levine's 'Villainy and the Fear of Conspiracy in Charles Brockden Brown's *Ormond*' (*EAL*). He sees his subject as rooted in the political rhetoric and controversies of the late 1790s rather than in any aesthetic perception about artists and fiction. This kind of fear he finds endemic to American culture so that the novel anticipates many of the great themes of the American romance. Another form of anticipation is touched on by Charles E. Bennett's 'Charles Brockden

23. *Old Brick: Charles Chauncey of Boston: 1705—1787*, by Edward M. Griffin. UMin. pp. x + 229. \$20.

Brown and the International Novel' (*SNNTS*). He describes the brief surviving fragments of Brown's notes for a work probably to be entitled 'Jessika', which, if completed, would have been the first international novel.

Lewis Leary's *Ralph Waldo Emerson: An Interpretive Essay*<sup>24</sup> is a short book designed to introduce Emerson more fully to an audience who knows of him only as an impractical idealist with nothing to say to the present. Leary finds his central significance to reside in his impelling one to think and act for oneself. In pursuing this theme, he organises his study around three major topics – the responsibility of man, man thinking, and the conduct of life. The result is a model introduction – succinct, lucid, graceful, and satisfying. C. E. Wharton's and J. S. Leonard's 'The Task of Amphion in Emerson's "Politics"' (*PLL*) is a vindication of the formal inconsistencies of Emerson's essay through the figure of Amphion who, as an exemplar of Plato's philosopher-king, provides the unifying element in Emerson's political thinking, reconciling it with philosophy, and so extending Emerson's theme of 'the infinitude of the private man'. David Bromwich examines one of the poems in his 'Emerson's Ode to W. H. Channing' (*HudR*) and finds it exemplifies a confusion of the fundamental Emersonian terms – commodity, spirit, and power – so that in the end, despite the apparent political position of the poem, 'a part of Emerson is in deep and unacknowledged sympathy with Channing's enemies and his own'. In 'Emerson, Thoreau, and Daniel Webster' (*ESQ*), Leonard N. Neufeldt traces Emerson's consistent admiration for Webster's strength, practicality, and leadership and Thoreau's equally persistent aversion to Webster's lack of 'proper economy', that is, his failure to accord with Thoreau's own philosophy of human and natural conservation.

Doreen Hunter takes up a member of the Emerson circle in her 'Frederick Henry Hedge, What Say You?' (*AL*). She explores the disparity between Hedge's early promise as a member of the Transcendentalists and his eventual small contribution to the movement. She also expounds the mild doctrinal quarrel between Hedge and Emerson over the role of institutions, and suggests that Hedge's position is vital to understanding the 'symmetry' of the movement. A collection of essays that may encourage a measure of renewed interest in the career of Orestes Brownson is entitled *No Divided Allegiance*<sup>25</sup>. Eight essays, some of them not wholly devoid of special pleading, deal with such diverse aspects of Brownson's work as his views on theology and its role, literary criticism, political science, and practical social affairs, as well as certain influences upon him, together with his pertinency for America in the twentieth century.

Another volume in the Princeton edition of Thoreau's works, *A Week on the Concord and Merrimack Rivers*<sup>26</sup>, has appeared, maintaining the attractiveness of format and high editorial standards of the earlier volumes. Two treatments of this work should also be mentioned. The first is John Conron's

24. *Ralph Waldo Emerson: An Interpretive Essay*, by Lewis Leary. Twayne. pp. xiv + 170. \$11.95.

25. *No Divided Allegiance: Essays in Brownson's Thought*, ed. by Leonard Gilhooley. FordU. pp. xiii + 193. pb \$8.

26. *A Week on the Concord and Merrimack Rivers*, by Henry David Thoreau, ed. by Carl F. Hovde, William L. Howarth, and Elizabeth Hall Witherell. Princeton. pp. 610. \$25.

“Bright American Rivers”: The Luminist Landscapes of Thoreau’s *A Week on the Concord and Merrimack Rivers*’ (*AQ*). It argues the work explores ‘a way of seeing’ evident in the American Luminists, Thoreau’s contemporaries in landscape painting, and finds the most notable shared innovation to be ‘the fusion of sublime and picturesque aesthetics’. The second is Frederick Garber’s ‘A Space for Saddleback: Thoreau’s *A Week on the Concord and Merrimack Rivers*’ (*CentR*), which might be regarded as the year’s major contribution to seeing the book as a structural unity. It argues that the ascent of Saddleback Mountain – often viewed as an irrelevancy in the ‘voyage’ narrative – is an attempted resolution of the ‘moments of pressure’ which occur between the ‘natural’ and the ‘contranatural’, between experience and mind.

More scholarly and historical in value is *Toward the Making of Thoreau’s Modern Reputation*<sup>27</sup>, which is a selection from the correspondence of the five men, including Thoreau’s literary executor, most responsible for the development of serious scholarly and critical interest in Thoreau’s life and works. The letters extend from 1889 to 1907 and are 460-odd in number. They afford some fresh information about Thoreau’s biography, his relations with some of his correspondents, and the regard in which he was held by early English Socialists. The editors also include a lengthy introduction which provides a useful measure of historical context, biographical information, and interpretive significance for the letters themselves. Richard J. Schneider’s ‘Cape Cod: Thoreau’s Wilderness of Illusion’ (*ESQ*) advocates examining that work side by side with *Walden*: in the latter Thoreau acknowledges the irreconcilable oppositions of the unknowable universe and man’s need for such knowledge; in the former, he explores and affirms man’s relationship with nature. Robert Sattelmeyer has a note on ‘Thoreau and Melville’s *Typee*’ (*AL*). Eberhard Alsen’s brief piece is entitled ‘“Light-winged Smoke”: Thoreau’s Apology for His Poetry’ (*ESQ*). He argues on the basis of the smoke imagery that the poem constitutes Thoreau’s apology for writing instead of acting.

In her *Thoreau and the Human Community*<sup>28</sup> Mary Elkins Moller argues against the view of Thoreau as a misanthrope icily wrapped in isolated superiority. His contradictions and ambivalences she finds the result of the strength of his emotions and his deep need for human intimacy and true community which are repeatedly brought up short against his stoic sense of reality. The topical organisation of her study precludes her pinpointing stages of biographical development in this regard, as she admits. She focuses in the main on passages from the *Journal* which she regards, apparently on some intuitive basis, as ‘most intensely felt’ and on the basis of which she promulgates her theory. There is little use of other Thoreau scholarship and criticism or of psychoanalytic insights which might have helped buttress her view. The book lacks an index.

The *Nathaniel Hawthorne Journal 1977*<sup>29</sup> contains over twenty articles in

27. *Toward the Making of Thoreau’s Modern Reputation: Selected Correspondence of S. A. Jones, A. W. Hosmer, H. S. Salt, H. G. O. Blake, and D. Ricketson*, ed. by Fritz Oehlschlaeger and George Hendrick. UIll. pp. xix + 401. £13.50.

28. *Thoreau and the Human Community*, by Mary Elkins Moller. UMass. pp. xvi + 200. \$12.50.

29. *Nathaniel Hawthorne Journal 1977*, ed. by C.E. Frazer Clark Jr. Gale. pp. xiv + 389. \$24.



addition to several notes, reports, and reviews. The former range from a close examination of the Manning account books, a reconsideration of the grounds for regarding the first diary fraudulent, to considerations of Hawthorne's responses to art and art history as well as the Civil War and his immediate frontier environment. Others deal with his literary theory, his use of dreams, and his assimilation of the Byronic hero. Raymona E. Hull's *Nathaniel Hawthorne: The English Experience, 1853-1864*<sup>30</sup> is a straightforward scholarly account of the Hawthorne family's stay in England and of the ensuing events leading up to the novelist's death in 1864. An epilogue chronicles the family's travels and fortunes in England and America following his death. While not so rich in historical and critical context and inflection as the recent biography by Arlin Turner, this is, nevertheless, a welcome addition to our knowledge of Hawthorne's life and especially of his reactions to his foreign milieu and environment.

In his 'Hawthorne, Arlo Bates, and *The Picture of Dorian Gray*' (PLL), K. Powell traces the literary parentage of Wilde's novel to the 'magic picture' motif in two of the *Twice-Told Tales* and to an 1889 magazine story by Arlo Bates, speculating, though not offering to prove conclusively, that Wilde may have been influenced by both. Patrick Brancaccio's "'The Black Man's Paradise": Hawthorne's Editing of the *Journal of an African Cruiser*' (NEQ) claims that Hawthorne's editing of the book in question identifies him with the compromise solution to the slavery question – black colonisation. His co-operation with Horatio Bridge, the book's author and his friend and patron, provides an index to the advancement of his career since he was appointed surveyor of the Salem Custom House largely as a result of this association.

Evan Carton takes up a familiar challenge in 'Hawthorne and the Province of Romance' (ELH). He finds that while all of Hawthorne's completed novels insist on and recoil from the persistent challenge of romance to the 'ontological border between actuality and imagination', this dialectic appears first and fully-developed in the early sequence of frame narratives 'Legends of the Province-House'. This work, like the novels, enacts the imaginative retrieval and reconstruction of ostensible historical materials and events. A somewhat similar 'boundary' approach is to be found in David Downing's 'Beyond Convention: The dynamics of Imagery and Response in Hawthorne's Early Sense of Evil' (AL). It examines 'The Hollow of the Three Hills' and 'Alice Doane's Appeal', finding in them explorations of psychological dimensions which propel Hawthorne beyond the conventions of gothic and romantic forms, Puritan typology, and the Calvinist doctrine of natural depravity. In these stories, Hawthorne learns to draw on native history so as to 're-direct' the gothic elements away from solipsistic self-consciousness. John Samson's note entitled 'Hawthorne's Oak Trees' (AL) finds the central symbol in 'Roger Malvin's Burial' to have colonial sources which reveal that it is a complex tangle of ideas involving the characters' guilt for their rape of the wilderness and murder of the Indians. Harold F. Mosher Jr is more ambitious and less historical in his 'The Sources of Ambiguity in Hawthorne's "'Young Goodman Brown": A Structuralist Approach' (ESQ). Walking firmly in Lévi-Strauss's footsteps, though ignoring that writer's differentiation of myth and literature,

30. *Nathaniel Hawthorne: The English Experience, 1853-1864*, by Raymona E. Hull. UPitt. pp. xvi + 297. \$21.95.

he studies the tale's structure of oppositions in order to hazard observations about the origins and intentions of the story's ambiguity.

In his note '“Ethan Brand”: A Portrait of the Artist' (*SSF*) Christopher Brown invests the story's hero with 'authorial overtones' in order to suggest that the tale may be read as a cautionary parable of artistic sin and atonement. 'Beyond the Veil: A Reading of Hawthorne's "The Minister's Black Veil"' (*SSF*) by Elaine Barry is written as a corrective to previous criticism which has been too preoccupied with the ambiguity of the veil itself. Actually, the ambiguities extend to the other characters of the story, 'beyond the symbol itself to the perceiving eyes'.

The novels too receive attention of various sorts. In 'The Custom-House: Hawthorne's Dark Wood of Error' (*NEQ*) Carlanda Green invokes a raft of Dantean, Homeric, and Virgilian parallels to read the preface to *The Scarlet Letter* (and the experience described by it) as Hawthorne's version of the classical journey to the netherworld. A broader claim is made by Earl R. Hutchison Jr in his 'Antiquity and Mythology in *The Scarlet Letter*: The Primary Sources' (*ArQ*). For him, the failure to note the allusions to Aphrodite and Hetaira Phryne, who was accused of insulting divinity with her conduct during the Eleusinian Mysteries, occasions a failure to note a major Hawthorne theme, namely, 'paganism and an earthy, healthy love of life'. A less specialised case is presented in John G. Bayer's 'Narrative Techniques and the Oral Tradition in *The Scarlet Letter*' (*AL*), which explains the incongruity of 'The Custom-House' by pointing out Hawthorne's anxiety about the audience he projected for the romance. In order to cope with what he conceived as the hostile response of readers to his romance conventions, he uses oratorical devices learned mainly at college to appeal to the oral tradition of the previous century.

Post-structuralism and whatever lies beyond have also found Hawthorne. Viola Sachs gives us, in 'The Gnosis of Hawthorne and Melville: An Interpretation of *The Scarlet Letter* and *Moby-Dick*' (*AQ*), a radical deconstruction of the works in question, so radical that the journal's editors feel compelled to mention its controversial character, though given its mantic language what controversy there is likely to swirl around manner rather than matter. In brief, both works are 'initiatric' in their quests for 'the revelation of the origins of life, of the Invisible' and can be understood essentially through their 'apposition of the profane and the sacred'. John Carlos Rowe's 'The Internal Conflict of Romantic Narrative: Hegel's *Phenomenology* and Hawthorne's *The Scarlet Letter*' (*MLN*) is no easier though it is made of sterner intellectual fibre. Both writers refuse apparently 'to surrender the notion of universal self-consciousness as the origin and end of the game' of language-play; instead they engage in internal contradictions which 'reflect the general anxiety of the romantic writer'.

A quite different critical context is suggested by Jeffrey L. Meikle in his 'Hawthorne's Alembic: Alchemical Images in *The House of the Seven Gables*' (*ESQ*). He sees the novel as an 'alchemical drama' in which Hawthorne followed the purifying and perfecting principle of alchemy; the Pyncheon house is the alembic containing the process. 'The Marble Faun: "A Frail Structure of Our Own Rearing"' (*ELWIU*) by Samuel Coale sees that work as having a failed structure resulting from the conflict between symbolic and allegorical interpretations, but that in pointing beyond its allegorical limita-

tions it resembles 'the darker and often less richly textured fables of contemporary literature'. For Jonathan Auerbach, in 'Executing the Model: Painting, Sculpture, and Romance-Writing in Hawthorne's *The Marble Faun*' (*ELH*), the same work is an allegory of artistic formation and deformation and 'a self-interpreting confession'. His argument pivots on the equation of living model with artistic model or fiction.

'Melville and Emerson's Rainbow' (*ESQ*) presents Merton M. Sealts Jr's research findings on the specific dates of Melville's probable attendance at Emerson's lectures and on his probable or possible reading of Emerson. He concludes that Emersonian influences on *Mardi*, *Moby-Dick*, and *Pierre* are indirect rather than directly derivative. Janet Giltrow takes a formalist approach in her 'Speaking Out: Travel and Structure in Melville's Early Narratives' (*AL*). She concentrates on *Typee* as a travel narrative, a generic form which enabled Melville to learn the crafts of exposition, socio-moral speculation, and figurative elaboration. In the light of these generic values, the prominence of 'factual information' in *Omoo*, *Redburn*, and *White-Jacket* can best be understood.

A much fuller consideration of *Typee* appears in *Marquesan Encounters*<sup>31</sup> by T. Walter Herbert Jr. Though not all of his book is directly engaged with literary matters, all of it is apposite. It is an interdisciplinary study of three nineteenth-century Americans who came into contact with the inhabitants of the Marquesan Islands and as a result defined for themselves and their audiences their perception of the meaning and nature of civilisation. Unlike Herbert's other subjects, Melville in *Typee* does not so much police his inner responses when confronted by an alien culture that challenges his identity by calling in question the idea of civilisation. Rather he dismantles 'the civilized self and gives its constituents play, toying with its root anxieties without giving way to the chaos that threatens to erupt'. With great skill, lucidity, and persuasiveness Professor Herbert shows how this attitude informs the work's use of a narrator who mingles the attitudes of beachcomber and sophisticated gentleman-at-large as well as the use of 'contradictory points of view, discontinuous states of mind, resounding moral declarations crosscut by equivocal disclaimers, and moments of hapless incomprehension'.

Larry J. Reynolds explores Melville's socio-political sentiments in his 'Kings and Commoners in *Moby-Dick*' (*SNNTS*). He finds them divided between humanitarianism and elitism and considers the conflict more vigorous in *Moby-Dick*, where it is reflected not only in the Ahab-crew tension but also within Ishmael himself, than in the five earlier novels. In 'A New Look at Claggart' (*SSF*), Terence J. Matheson attempts to redeem Claggart from the ignominy of responsibility for Billy's fate by pointing to numerous ambiguities in the former's conduct as well as to the absence of 'factual information' of his part in framing Billy. Another consideration of Melville's social attitudes and the difficulty of determining them from the fiction is found in William M. Ramsey's 'The Moot Points of Melville's Indian-Hating' (*AL*). Melville seems personally to have held progressive views of Indians yet *The Confidence-Man* appears to give approval to Indian butchery. The answer lies in the multiple ironies of the novel's masquerade. Such genocide is not sanctioned because the

31. *Marquesan Encounters: Melville and the Meaning of Civilization*, by T. Walter Herbert Jr. Harvard. pp. viii + 230. \$15.



narrative is 'a sham or mock fiction in which authentic Indians and Indian-hating do not even appear'. More prosaic is Harold Aspiz's argument in 'The "Lurch of the Torpedo-Fish": Electrical Concept in *Billy Budd*' (*ESQ*). He holds that the employment of nineteenth-century electrical lore in that work was a conscious effort to probe the gap between human behaviour and human understanding and to suggest the presence of forces beyond the grasp of the characters.

Two quite different books wrestle with and attempt to resolve the puzzles of Melville's life, career, and works. Charles J. Haberstroh Jr has written a short book entitled *Melville and Male Identity*<sup>32</sup> which attempts a not altogether original psychological explanation of the interaction of life and works. He finds the key to theme, character, and form in the trauma of Melville's father's financial failure and death, located as it was in a familial context of financial and social responsibility. Melville struggled to reproduce this context for himself through writing 'popular' works such as *Typee*, *Omoo*, and *Redburn* as well as through his marriage and his assumption of the burden of supporting other family members. At the same time, the shock of his father's demise left him with a child's unwillingness to face responsibility and with a readiness to embrace an interior world in which both his fantasies and fears could be given full expression. This impulse resulted in the more idiosyncratic, individual, and 'experimental' works. Haberstroh argues that only with *Billy Budd* does Melville resolve these opposing psychic impulses. The thesis is interesting and has the attractiveness of simplicity, but certainly other familial and matrimonial experiences played more than a passing role in Melville's agonies. What is lacking here is a truly sophisticated and penetrating awareness of the intricacies of interpenetration of life experiences and literary production. As it is, too often we are left with simple equations between particular characters and the various thrusts of Melville's nature.

Of a quite different order is Carolyn L. Karcher's *Shadow Over the Promised Land*<sup>33</sup> which examines Melville's treatment of slavery, race, and violence in the context of nineteenth-century debates on the subject. She argues that his early experiences as a sailor and among the Marquesans, amounting to quasi-enslavement and cultural re-education, led him to attack slavery obliquely but persistently throughout his career. Instead of using Negro characters, he found vehicles for the themes of exploitation and oppression in fictional renderings of other races from South Sea islanders to white Americans. From *Redburn* through to *The Confidence-Man* Melville showed extraordinary prescience, versatility, and insight in dealing with slavery and race. As a result of the Civil War, however, these gifts lapse so that Karcher is able to detect racist overtones in, for instance, the Supplement to *Battle-Pieces*. In the later poetry and prose sketches, everything, even slavery, is lost sight of in the face of the tragedy of fratricidal strife. This national metaphor may, she speculates, have acquired additional reverberations in Melville's case because of a hidden guilt over the sudden death of his brother. Only with *Billy Budd*, and even there despite unreconciled aspects of his personality, does he re-affirm the democratic faith of his youth.

32. *Melville and Male Identity*, by Charles J. Haberstroh Jr. East FDU. pp. 144. \$14.50.

33. *Shadow Over the Promised Land: Slavery, Race, and Violence in Melville's America*, by Carolyn L. Karcher. LSU. pp. xiv + 321. \$30.

Mark M. Hennelly Jr's note on Poe, 'Le Grand Captain Kidder and his Bogus Bug' (*SSF*) sees 'The Gold Bug' as a satire against hostile readers, its two-part narrative structure providing a joking parable on the most reliable criterion for judging the tales. In ' "Nests of Boxes": Form, Sense, and Style in Poe's "The Imp of the Perverse" ' (*SSF*), Sandra Whipple Spanier argues that the formal craft of the story is such that it explores and embodies the role of paradox and the resolution of dichotomies in relation to the 'unity' toward which Poe constantly strives. Paul Rosenzweig's 'The Search for Identity: The Enclosure Motif in *The Narrative of Arthur Gordon Pym*' (*ESQ*) bears comparison with John T. Irwin's treatment in *American Hieroglyphics*<sup>15</sup> of the same work. Rosenzweig's view is that the motif does not carry a theme of growth. Instead the story suggests that yielding to the longing for secure enclosures stunts the growth of identity and ensures an enduring quest for the unattainable. A two-part article by Katrina Bachinger is strangely entitled 'The Unwritten Tales of Edgar Allan Poe, A Nineteenth Century Artist Who Might Have Been a Twentieth' (*SSELRR*). It argues that the cosmogony of *Eureka* owes a good deal to Plotinus, that elements, traces, and anticipations of it are detectable in Poe's earlier works, and that it provides a model for the artist as omnipotent author-God. Had he traced out the logical implications of this last in his own work he would have been a Joyce or a Beckett rather than only an incipient modern.

In 'Mark Twain Fights Sam Clemens' Duel' (*MissQ*) Leland Krauth reconsiders the differences between Clemens' proposed duel with James L. Laird and his subsequent lecture and written accounts. They show how Twain characteristically used his art to purge painful and humiliating scenes from Sam Clemens' past. Two differing aspects in Twain's work are explored by Jeffrey L. Duncan in 'The Empirical and the Ideal in Mark Twain' (*PMLA*). The literary realist is associated with commonsense empiricism and the humourist with philosophical idealism. Sometimes they are at war as in *A Tramp Abroad*. *A Connecticut Yankee* shows him discovering the limits of empiricism which in *Huckleberry Finn* he had carried to its extreme. As a result, in *The Mysterious Stranger* he embraces the ideal absolute. A corrective is proposed by Susan K. Harris in ' "This Peace, This Deep Contentment": Images of Temporal Freedom in the Writings of Mark Twain' (*ELWIU*). *Huckleberry Finn*, *The Mysterious Stranger*, and isolated passages from the earlier works provide the texts for an argument which proposes that 'images of repose' have been too long neglected for the 'expressions of anxiety' in Twain's work. Michael G. Miller sees a sharp contrast in his 'Geography and Structure in *Huckleberry Finn*' (*SNNTS*). He compares Huck's account of the river journey through Chapter Eighteen with a contemporary navigational guide to establish the accuracy of the details. With Chapter Nineteen, however, the precise details dissolve and are replaced by descriptions of a harmonious, perhaps imaginative or mythical, certainly less realistic setting and voyage. Cynthia G. Wolff's 'The Adventures of Tom Sawyer: A Nightmare Vision of American Boyhood' (*MR*) attempts to restore respectability and gravity to the novel by representing its fictional world in a Kafkaesque light of static settings, faceless and impenetrably authoritative characters, and docile submission on the part of the hero.

Murial B. Williams grapples with a familiar subject in her 'The Unmasking of Meaning: A Study of the Twins in *Pudd'nhead Wilson*' (*MissQ*). The twins

are instances of Twain's common device of the hoax or sham and as such become an integral part of the novel's ironic design which in turn contributes to his progression from pessimism to nihilism. 'Realistic Style and the Problem of Context in *The Innocents Abroad* and *Roughing It*' (*AL*) by Philip D. Beidler finds Twain's discovery here to be that the attempt to tell the personal truth about experience can become a self-validating mode of literary experience. In 'Deus Ludens: The Shaping of Mark Twain's Mysterious Stranger' (*Novel*), B. Michelson finds that the last of the three versions restores a sense of ludic vertigo and celebration to the fiction by the novel's revelation of the cosmic practical joke. Loosely related to Twain is Eugene E. Leach's 'Charles Dudley Warner's "Little Journey in the World"' (*NEQ*). It is an introduction to the works and days of Twain's collaborator on *The Gilded Age*.

Linda Burton, in 'For Better or Worse – Tennessee and His Partner: A New Approach to Bret Harte' (*ArQ*), struggles unsuccessfully to exonerate the tale of its maudlin pathos and stylistic shortcomings via the possibility of a homosexual relationship between the characters. The same work is considered by William F. Conner in his 'The Euchring of Tennessee: A Reexamination of Bret Harte's "Tennessee's Partner"' (*SSF*). Detailing the narrative and literal deceptions, he argues that Harte hoodwinks his readers with a conscious manipulation of their responses. Like Burton, he wishes to save the story from the charge of sentimentality.

Robert O. Stephens writes on 'C. W. Cable's *The Grandissimes* and the Comedy of Manners' (*AL*) in order to suggest that, though the novel may be a *Kulturroman*, Joseph Frowenfeld's quest is derived from the comedy of manners. A less significant subject is examined by William S. Osborne's introduction to the life and works of Lydia Maria Child<sup>34</sup>. Her four justly neglected novels are fairly assessed, and the tales and poetry are well ignored. Osborne's most interesting point is that while Child's chief interest and concern was social welfare, her literary efforts were all in the vein of romance and historical fiction. In 'From *Success* to *Experience*: Louisa May Alcott's *Work*' (*MR*) Jean Fagan Yellin gives the semi-autobiographical novel a feminist interpretation concluding that it fails because in rewriting the original manuscript she did not adjust her values to the industrial society and its morality. Joseph R. McElrath Jr has a level-headed study in 'The Artistry of Mary E. Wilkins Freeman's "The Revolt"' (*SSF*). Another of her stories is examined by Sarah W. Sherman's 'The Great Goddess in New England: Mary Wilkins Freeman's "Christmas Jenny"' (*SSF*). The popular feminism of the day is suggested as shaping Freeman's characterisation of Jenny Wrayne. Josephine Donovan's 'A Woman's Vision of Transcendence: A New Interpretation of the Works of Sarah Orne Jewett' (*MR*) finds her elegiac mood to be rooted in her feminine identification with the world around her, and her sense of isolation and unrealised dreams in her awareness of the limitations of a woman's lot. Glenda Hobbs shows in 'Pure and Passionate: Female Friendship in Sarah Orne Jewett's "Martha's Lady"' (*SSF*) that the relationship of Helena and Martha is a fictional counterpart to the many documented historical friendships between nineteenth-century New England women. Per Seyersted's 1969 biography of Kate Chopin has been re-issued in paperback<sup>35</sup>.

34. *Lydia Maria Child*, by William S. Osborne. Twayne. pp. 190. \$12.95.

35. *Kate Chopin: A Critical Biography*, by Per Seyersted. LSU. pp. 237. pb \$5.95.



As the fullest and most informed account of a daring author significantly in advance of her time, its greater availability is to be welcomed. A note by Susan Wolstenholme entitled 'Kate Chopin's Sources for "Mrs. Mowbry's Reason"' (AL) traces the theme of sins of parents being visited upon their children to Ibsen's *Ghosts* and Wagner's *Ring* cycle. In 'The Awakening: A Political Romance' (AL) Lawrence Thornton establishes the 'romance' part of the title by focusing on Edna's failure to see beyond her 'romantic prison of imagination' but gives short shift to the 'political' side of the argument. Patricia H. Lattin claims, in her 'Kate Chopin's Repeating Characters' (MissQ), that the habit of using the same character in different stories is a technique for creating a believable fictional world and for rendering characters more complex.

'William Dean Howells and the American Language' by Elsa Nettels (NEQ) deals largely with cases of vernacular or dialect speech which reflect the speaker's culture, with examples chosen from the entire canon. Howells' advocacy of the vernacular led to a view of the national language which helped him convey a deeper understanding of the society and characters of which he wrote. Charles Feigenhoff studies 'Sexuality in *The Leatherstocking*' (SNNTS) and concludes that in the portrait of Dykes, the frontier evangelist, Howells tries to depict, albeit far from explicitly, the sexual attraction of his character and how this brutishness is a component of his religious appeal. Scott A. Dennis argues in his 'The World of Chance: Howell's Hawthornian Self-Parody' (AL) that the novel is based on autobiographical material and becomes 'an act of self-deprecation' through its ironic treatment of the hero's success. A not overly mined subject is taken up by B. F. Engel in his 'William Dean Howells and the Verse Drama' (ELWIU). He finds that Howells' verse dramas demonstrate both his shortcomings in this form and his astuteness as a critic in not overlooking 'the usefulness of measured language for aesthetic exploration of action and character'.

For those interested, Richard C. Harris has compiled a bibliographical guide to the writings of William Sydney Porter (O. Henry)<sup>36</sup>. In *The Literary Career of Charles W. Chesnutt*<sup>37</sup>, William L. Andrews provides a carefully researched full-length consideration of the short stories and novels of one of the first black authors in the nineteenth century. He carefully shows how Chesnutt developed towards *The House Behind the Cedars*, *The Marrow of Tradition*, and *The Colonel's Dream*. He also makes both understandable and compelling Chesnutt's struggle to find a mid-ground where he might express his artistic conscience and his passions concerning the vicissitudes of black life in America. A briefer introduction to Chesnutt's life and career is to be found in Sylvia Lyons Render's *Charles W. Chesnutt*<sup>38</sup>. As an overview, the study is useful, but sustained analysis of individual works is rather more descriptive than sophisticated and the chapter on his style has an unfortunately scrappy appearance as a result of the large number of brief sub-sections.

Joseph P. Griffin essays an unlikely undertaking in '“When the Old

36. *William Sydney Porter (O. Henry): a reference guide*, ed. Richard C. Harris. Hall. pp. xv + 193. \$19.50.

37. *The Literary Career of Charles W. Chesnutt*, by William L. Andrews. LSU. pp. xiii + 286. \$20.

38. *Charles W. Chesnutt*, by Sylvia Lyons Render. Twayne. pp. 183. \$12.95.

Century Was New": An Early Dreiser Parody' (*SSF*). He seeks to show that Dreiser's first published story was not a bumbling emulation of the popular historical romance but rather a parody of the magazine fiction with which he was well acquainted. Yoshinobu Hakutani in *Young Dreiser*<sup>39</sup> argues that Dreiser was markedly different from Frank Norris in that, at least in his early works, he betrayed no conscious influence of naturalism either French or American. To sustain this thesis, he concentrates on Dreiser's youthful experiences, his newspaper work, and his career as an editor and magazine writer, taking up the early short stories and *Sister Carrie* only in the last chapters. It is, Hakutani argues, these experiences and responses rather than his awareness of Darwin, Spencer, and determinism that shaped his first efforts in fiction. David W. Hiscoe's 'Feeding and Consuming in Garland's *Main-Travelled Roads*' (*WAL*) is an endeavour to refute the concept of Hamlin Garland as merely a 'genteelist' by focusing on the metaphor of feeding and consuming in the work mentioned. The experience of nurturing and deprivation Hiscoe points to has even more far-reaching implications for nineteenth-century American experience. *The Improper Bostonian*<sup>40</sup> is a popular, journalistic biography of Oliver Wendell Holmes that breaks no new ground, but does provide a lively, racy sense of the man. Readability is vitiated only by the author's obsession with the preternaturally short paragraph.

Sue L. Kimball in 'Circles and Squares: The Design of Stephen Crane's "The Blue Hotel"' (*SSF*) finds that the presence of the titular imagistic pattern suggests that Crane is trying to do imaginatively what cannot be done mathematically, namely, squaring the circle. J. J. Kwiat's 'Stephen Crane, Literary-Reporter: Commonplace Experience and Artistic Transcendence' (*JML*) studies the newspaper reports, sketches, and short stories, detecting a conflict between the ideal of objectivity and the impulse to judge. It was the objective ideal of his newspaper work which was instrumental in forming his creative integrity and in focusing his revolt against the genteel tradition. In 'Remarks on the Western Stance of Stephen Crane' (*WAL*) Robert Glen Deamer claims that Crane's relation to the American West is central to an understanding of his art, for Crane adopted the myth of the West and himself became a figure in that myth. To maintain this position, he finds it necessary to minimise the relevance of works such as 'The Blue Hotel' and 'The Bride Comes to Yellow Sky' to Crane's western stance.

A thorough treatment of a long-debated subject has been given by James Nagel in his *Stephen Crane and Literary Impressionism*<sup>41</sup>. Carefully and thoughtfully, he examines the historical background of impressionism in painting and literature in order to shape a definition that is also a working model against which he assesses Crane's narrative methods, themes, characterisation, structure, and imagery. Central to impressionism, he finds, is the effort to render the sensory nature of life coupled with a rigorous insistence that the reader must exercise a continuous scepticism about the reliability of narrative assertions of judgement and of fact. If Nagel's consideration of techniques seems overly schematic where Crane is concerned, it must be remembered that

39. *Young Dreiser*, by Yoshinobu Hakutani. FDU. pp. 219. \$17.50.

40. *The Improper Bostonian*, by Edwin P. Holt. Morrow. 1979. pp. 306. \$12.95.

41. *Stephen Crane and Literary Impressionism*, by James Nagel. PennU. pp. x + 186. \$16.50.

he is also concerned to provide a taxonomy of impressionistic strategies. These last he is very persuasive in showing to be interrelated and mutually supportive. Narration that involves limitations of sensory data, distorted interpretations of information, and modulations among differing points of view shape, even if they do not dictate, Crane's episodic plots, his themes of perception, realisation, isolation, and desolation, his reliance on secondary characters of limited depth and protagonists engaged in unfamiliar actions, and his structuring of stories by fragmentary episodic units juxtaposed for emphasis and patterned symmetrically. Nagel is also very skilful, if a shade overly insistent, in discriminating between realism, naturalism, and impressionism so that one will be quite sure why he rightly makes the case for Crane's impressionism.

Only two of the three parts of *Literary Impressionism, James and Chekhov*<sup>42</sup> are relevant to our purposes. Part One finds, with the aid of a phenomenological methodology which relies heavily on Merleau-Ponty while ignoring Ingarden, that impressionism involves anti-mechanistic attitudes, the rendering of apperceptions, the relationship of subject and object, the importance of a perceiving consciousness, and a radically new concern with time and space. Part Three focuses on James's achievement in this mode: his exploratory and incompletely realised efforts in *The Portrait of a Lady* and *What Maisie Knew*; the pivotal role of *The Sacred Fount* in taking impressionism to extremes which would forge an aesthetic erected upon change, relativism, indeterminacy, and isolation; and his two major works in this vein *The Ambassadors* and pre-eminently *The Golden Bowl*.

In 'Henry James's First Story: A Study of Error' (SSF), John E. Savarese provides a brief defence of 'A Tragedy of Error' which, despite the flaws of its melodrama, gives a hint of the later James in the severely limited knowledge of the narrator and characters. W. R. Martin's brief note 'The Narrator's "Retreat" in James's "Four Meetings"' (SSF) offers support for Roger Seamon's 1978 reading of the story. Carren O. Kaston, in 'Emersonian Consciousness and *The Spoils of Poynton*' (ESQ), sees James's 'characters of consciousness' as psychologically related to society as Emerson's ideal man is spiritually related to nature. Carey H. Kirk advances a rather weak or commonplace thesis in '“Daisy Miller”: The Reader's Choice' (SSF), but is informed and perceptive in his reading. The burden of the essay is that James promotes the author's confidence in being able to determine 'the right side in the contest between the central characters'.

James's screw has been turned several more times this year. Anthony J. Mazzella takes as his subject 'An Answer to the Mystery of "The Turn of the Screw"' (SSF). The answer proves to reside in the fact that the three characters played a part in the composition of the story's internal 'textual history'. Edwin Fussell argues cogently and convincingly, in 'The Ontology of "The Turn of the Screw"' (JML), that the governess-narrator, far from recording her lived experience at Bly, 'has made it up out of her head' and in fact written a profoundly self-reflexive novel. In 'Narrative Structure in "The Turn of the Screw": A New Approach to Meaning' (SSF), David A. Cook and Timothy J. Corrigan combine their talents in a structuralist revision of the

42. *Literary Impressionism, James and Chekhov*, by H. Peter Stowell. UGeo. pp. viii + 272. \$17.



criticism of the story. They hold that James undermines the credibility of the governess' narrative and by so doing leaves 'the legitimacy of the "histoire" well shaken but demonstrably intact'. Finally, E. C. Curtsinger's "'The Turn of the Screw" as Writer's Parable' (*SNNTS*) has marked similarities with the Fussell article above, though it carries a different emphasis. It sees the tale as self-reflexively dramatising the struggle of the writer's imagination with the forces of destruction. The writer is represented by three persons or entities: the narrator, the creative imagination, and the mediator between them. Gradually a fourth creative component emerges in 'the master, the vaguely divine and absent lover'. Out of the relationships between these various 'makers', the story arises.

Adeline R. Tintner's "'The Papers": Henry James Rewrites *As You Like It*' (*SSF*) is almost exclusively devoted to showing that James' 1903 story had the Shakespearean play as a model for its rendering of two young journalists earning their living by pandering to the egotism of a corrupt urban society. Intertextuality of a difference order engages J. F. Blackall in 'Literary Allusion as Imaginative Event in *The Awkward Age*' (*MFS*). Vanderbank's rapid succession of literary allusions is meant less to touch off a sequence of responses in the reader than to embody the breaking through of submerged imaginative sources into 'the daylight of the text'. The character's allusive dialogue resembles the work's structure as a whole in that it projects his alternatives, his imagination of possible selves. 'Henry James and the Images of Franklin' (*SoR*) constitutes Leo B. Levy's subject. He claims that Franklin, particularly of the *Autobiography*, serves as model and touchstone in a number of James's works, including the autobiographical writings. Franklin's presence, evidently, is a matter of James's marked search for control over the conditions of life and of scattered references in the non-fictional works.

An article by Annette Larson Benert carries the lengthy title of 'Public Means and Private Ends: The Psychodynamics of Reform in James's Middle-Period Novels' (*SNNTS*). She finds that James, like Jung, associates modern societal disintegration with the weakening or diminishment of the feminine principle, which in turn is identified with relational or synthetic as against rational forces. In *The Bostonians* and *The Princess Cassamassima* social reform is a function of the feminine principle and is defeated by 'a basically masculine brutality that blights the very movements it aims to support'. In 'The Haunted *Portrait of a Lady*' (*SNNTS*), Alden R. Turner finds the centring of art metaphors on Isabel to be a means of having her function as the 'eye' whereby the reader sees the process of art itself, which is one of sustaining 'the necessary illusion of life in art'. Judith Ryan assumes a largely theoretical position in her 'The Vanishing Subject: Empirical Psychology and the Modern Novel' (*PMLA*). Her discussion of James is brief, concluding that his legacy from empirical psychology includes the fluidity of consciousness and the intentionality of consciousness. Consequently, he emphasises less the content of perception than the act itself regarded as a reciprocal relationship between perceiver and perceived. Writing on 'Milly Theale's Malady of Self' (*Novel*), V. C. Fowler finds that the character's culturally determined psychology keeps her from being able to face 'the whole assault of life', a trait in keeping with her epitomising James's 'American Girl'.

T. P. Martin engages a familiar subject from a new angle in his 'Henry James and Percy Lubbock: From Mimesis to Formalism' (*Novel*). An attempt to

divorce the traditionally close theorist from the practitioner and so to champion Lubbock's originality, the article argues that James is primarily a mimetic critic for whom art appeals to some moral, cultural, or rhetorical end, while Lubbock's concern is with art as a formal artifact. The final scene of the novel is explicated by Marianna Torgovnick in her 'Gestural Pattern and Meaning in *The Golden Bowl*' (*TCL*). The gestural patterns convey the emotions suppressed in the characters' dialogue. Torgovnick's handling is complex, elegant, and sensible. The note, 'The Church Scenes in *The Ambassadors*, *The American*, and *The Wings of the Dove*' (*PLL*), by M. McFee remarks on the similarities of scene and architectural detail. Ralf Norrman's title 'End-linking as an Intensity-Creating Device in the Dialogue of Henry James's *The Golden Bowl*' (*ES*) speaks for the article as a whole. In her 'A Marriage of Opposites: Henry James's "The Figure in the Carpet" and the Problem of Ambiguity' (*ELH*), Rachel Salmon reviews the critical history of the problem and suggests that the central function of ambiguity here is 'to counteract the reader's urge to paraphrase and summarize' action or meaning.

# American Literature: The Twentieth Century

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## 1. General

Bibliographies of current articles are published quarterly in *AL* and annually in the summer supplement of *AQ*. *TCL* also includes an annotated bibliography of modern items in each issue. Every year the fourth issue of *JML* is devoted to an annual review of the year's critical books, dissertations, symposia, and articles. Within ten general categories, individual items are grouped alphabetically by author. Brief reviews of major works are provided. *American and British Literature, 1945–1975*<sup>1</sup> is a bibliographical compilation of secondary materials relevant to the period indicated. It has two parts: annotated items divided by genres, and a grouping of study guides, handbooks, bibliographies, and the like. Needless to say, not all items pertinent to the first section are included. More surprisingly, some of the annotations appear inaccurate or misleading, but within its declared boundaries it may prove useful to teachers in the classroom who do not have a research library readily available.

Brian Attebery's *The Fantasy Tradition in American Literature*<sup>2</sup> offers a deliberately simple definition of fantasy – overt violation of natural law – and considers how a distinctively American form emerges from a combination of European legends and American folklore, moves into literature with Irving, Hawthorne, Melville, and Poe, and into more popular expressions with Frank Baum, Edgar Rice Burroughs, Ray Bradbury, and Ursula Le Guin. What they severally chronicle is an American cultural shift from hostility to fantasy to uneasy acceptance. A somewhat overly breezy style and a simplistic theorising and analysis prevent this from being definitive, but it most assuredly is a useful starting-point for even more sustained investigations.

Jonathan Kamholtz's 'Literature and Photography: The Captioned Vision

1. *American and British Literature, 1945–1975: An Annotated Bibliography of Contemporary Scholarship*, ed. by John Somer and Barbara Eck Cooper. UKan. pp. xii + 292. \$20.
2. *The Fantasy Tradition in American Literature: From Irving to LeGuin*, by Brian Attebery. IndU. pp. viii + 209. \$17.50.



Vs. the Firm, Mechanical Impression' (*CentR*) studies the interactions, functions, and respective objectives of the two arts in the nineteenth- and twentieth-centuries, paying particular and sustained attention to Stephen Crane's *The Red Badge of Courage* and James Agee's *Let Us Now Praise Famous Men*. Harry Levin has collected a number of his previously published reviews, essays, lectures, and personal reminiscences into a volume called *Memories of the Moderns*<sup>3</sup>. As one might almost anticipate, the most substantial pieces deal with Pound, Eliot and Joyce though there are interesting and graceful things said about other European and American writers including Dos Passos, Hemingway, and William Carlos Williams. In 'American Dreams and American Cities in Three Post-World War I Novels' (*SAQ*) Sidney H. Bremer finds *The Age of Innocence*, *The Great Gatsby*, and *Miss Lonelyhearts* to be historical reflections of deep post-war pessimism which perverts creative dreams in an urban setting. *The Disappearance of Literature*<sup>4</sup> is a collection of previously published essays of which approximately half a dozen are on American writers such as Randall Jarrell, Hart Crane, John Berryman, Delmore Schwartz, and others. Though the essays do not pretend to be scholarship, they are vigorous reflections and reactions of a sensitive mind.

Jerome Klinkowitz's *The Practice of Fiction in America*<sup>5</sup> argues that America is uniquely the country of imagination, that in consequence its novelists have historically been critically self-conscious, and therefore insistently and persistently devoted to the experimental. This sweeping thesis is categorically delivered, and the only pre-twentieth-century authors used as illustrations are Hawthorne, Howells, and Kate Chopin. With regard to the modern era, where Mr Klinkowitz's real interest centres, the claim is both more immediately plausible and more sustainedly demonstrated as he takes up in turn facets of the work of Fitzgerald, Faulkner, Willard Motley, Updike, Vonnegut, and Barthelme. Yet even here the treatment is more that of perceptive but incomplete delineations of aspects of individual authors than detailed demonstration of a historical thesis concerning a formal or aesthetic predisposition. Part of the trouble may be that Mr Klinkowitz is inclined to see the experimental as the untraditional without fully and deliberately assessing the fluctuating character of the traditional at any given historical moment. The same author's *Literary Disruptions*<sup>6</sup> appeared in its second edition, updating his evidence for the claim that 1967 marked a distinct break in the tradition of the novel, with authors such as Kurt Vonnegut, Donald Barthelme, and Jerzy Kosinski issuing in a revitalised fictive form through their concentration on constructing rather than merely describing worlds.

Less radical in his assertions and more historically persuasive is James M. Mellard whose *The Exploded Form: The Modernist Novel in America*<sup>7</sup> argues that the contemporary novel is not a phenomenon independent of early

3. *Memories of the Moderns*, by Harry Levin. ND. pp. 248. \$15.95.

4. *The Disappearance of Literature*, by Carol Johnson. Rodopi. pp. 123. Hfl. 25-

5. *The Practice of Fiction in America: Writers from Hawthorne to the Present*, by Jerome Klinkowitz. ISU. pp. vii + 136. \$10.95.

6. *Literary Disruptions*, by Jerome Klinkowitz. 2nd ed. UIII. pp. 280. \$15.95.

7. *The Exploded Form: The Modernist Novel in America*, by James M. Mellard. UIII. pp. xiii + 224. \$15.

modernism but rather a final, tertiary phase distinguishable but not divorced from it. The three phases of the modernist novel – naive, critical, and sophisticated – are illustrated by sustained consideration of a single novel each: the naive by William Faulkner's *The Sound and the Fury*, the critical by Joseph Heller's *Catch-22*, and the sophisticated by Richard Brautigan's *Trout Fishing in America*. The first phase explodes the novel as a genre, the second extends the former's experimentation and removes it from the realm of being a mere curiosity, while the third is marked by the separation of critical understanding from belief in its objectives. Mellard's critical paradigm offers a rich potential for speculation upon the future of the novel as well as upon its past, and it is a credit to the paradigm that its speculative potential for generic history has, even in this illuminating study, only begun to be tapped.

Another genre is approached by Paul Christensen in a manner not entirely dissimilar from Mellard and Klinkowitz. In his 'The New American Romances' (*TCL*), he, a touch overambitiously given the brevity of the article, advances the suggestive and controversial view that the modern American long poem of which the *Cantos*, *The Waste Land*, *Paterson*, and *The Maximus Poems* are the chief examples belongs in the tradition of European verse romance, a genre marked by its 'sustained intensity' and by its being 'the expression of an age that has exhausted its philosophy and seeks a new one'. Genre also dominates Gordon O. Taylor's 'American Personal Narrative of the War in Vietnam' (*AL*), which compares Graham Greene's *The Quiet American* with Michael Herr's *Dispatches* in order to show that the latter and works like it use a combination of fictional, autobiographical, and reportorial techniques which constitute less of a challenge to Greene or to conventional genres than to 'language and the act of writing' as an exercise in truth-telling. Daniel Aaron's 'Fictionalizing the Past' (*PR*) is a generally disapproving assessment of 'extrafictional or pseudofictional' novels such as *Ragtime*, *The Public Burning*, and *Our Gang*. Though exceptions are noted, the overall judgement is that novelised history, whatever its saving graces, 'usually trivialises' its subject and its form. In 'The Legend on the License' (*YR*) John Hersey concludes that it is time to re-draw the line between fiction and journalism since writers such as Tom Wolfe, Norman Mailer, and Truman Capote abuse the responsibilities of both genres in their 'nonfiction novels'. Of a more personal order is Laura (Riding) Jackson's 'Literary News as Literary History' (*MR*) which is a meditation and at times a diatribe on the abuses of literary journalism. Instances are adduced in the cases of Allen Tate, Gertrude Stein, Emily Dickinson, and Riding herself.

'On American Humor' (*PR*) by Neil Schmitz is more valuable for its reading of Philip Roth's *Portnoy's Complaint* than of American humour or humourists. The basic thesis with regard to the last is that 'two voices (one illiterate, the other literate) contest the determination of the real'. A paperback edition of *The Schlemiel as Modern Hero*<sup>8</sup> (1971) has appeared. It places this culture type in relation to his background in Yiddish literature and traces his presence in writers such as Saul Bellow, Isaac Bashevis Singer, Philip Roth, and Bernard Malamud. Another general subject figures in Claire Kahan's 'Gothic Mirrors and Feminine Identity' (*CentR*), which discusses eighteenth- and twentieth-century examples of the genre from the perspective of a feminist and

8. *The Schlemiel as Modern Hero*, by Ruth R. Wisse. UChic. pp. xi + 130. pb \$3.95.

psychoanalytic critic. Her redefined paradigm of the modern Gothic novel centres on Flannery O'Connor and Carson McCullers whose fiction uses 'the body as an imprisoning Gothic structure whose secret center contains a mystery which the heroine must confront'.

*Black Women Novelists*<sup>9</sup> by Barbara Christian is divided into two major sections both of which chart stages in the development of what is called a tradition. The first begins with a brief historical and sociological sketch of the pertinent cultural stereotypes and then traces the contributions to the rendering of the black as a genuine character in fiction of such writers as William Wells Brown, Frances Harper, and Charles Chesnutt. Later Jessie Redmon Fauset, Nella Larsen, Jean Toomer, and Zora Neale Hurston are shown to carry the struggle for articulation significantly closer to reality. The second section is devoted to a close examination of the works of Paula Marshall, Toni Morrison, and Alice Walker. It is much the more interesting portion of the book because of its sustained sense of the works as both aesthetic constructs and contemporary reflections of cultural struggle. In a related vein is *Black Fiction*<sup>10</sup>, a series of essays by eleven English and American critics. The volume's focus is Afro-American novelists since 1945. Fresh and informative assessments are made of Richard Wright, Langston Hughes, Ann Petry, James Baldwin, LeRoi Jones (Imamu Amiri Baraka), and Ishmael Reed. Other essays deal with either individual texts such as *Invisible Man* or general topics such as apocalypse as dream, black women's fiction, and post-modern experiments in language and form. These last, while more informative than critical, are in many ways the most stimulating and interesting, even though in places they become almost purely enumerative of authors and texts.

More regional in character is the useful but limited volume *Critical Essays on the Western American Novel*<sup>11</sup>. It is a combination of general and specific pieces, all previously published. The former address such issues as the place of the novel in the American West, the history of its popular form, and theories about its literary or highbrow mode. The second group ranges from early exemplars such as Emerson Hough and Owen Wister on through Vardis Fisher and A. B. Guthrie to Walter Van Tilburg Clark, Frederick Manfred, and Jean Stafford concluding with contemporary writers such as William Eastlake and Larry McMurtry. Taken all in all, the collection affords a reasonably comprehensive introduction to a regional expression that appears to be growing in sophistication with the receding of its historical origins.

Less occasional and diffuse in character is John R. Milton's *The Novel of the American West*<sup>12</sup> which fills a significant gap in literary history. After differentiating between the popular, stereotypical cowboy novel and its more significant literary counterpart, Milton isolates distinctive Western themes and traits as a base from which to analyse the development of this regional form. Distinctive elements include a preoccupation with man's relation to the

9. *Black Women Novelists, The Development of A Tradition, 1892-1976*, by Barbara Christian. Greenwood. pp. xiv + 268. £15.50.
10. *Black Fiction: New Studies in the Afro-American Novel since 1945*, ed. by A. Robert Lee. Vision. pp. 250. £12.95.
11. *Critical Essays on the Western American Novel*, ed. by William T. Pilkington. Hall. pp. xvii + 270. \$25.
12. *The Novel of the American West*, by John R. Milton. UNeb. pp. xvi + 332. \$17.95.



land, his reliance on intuition and immediate perception rather than intellectual knowledge, and a concern with spiritual self-realisation. Individual chapters interpret and assess the distinctive traits and contributions of such novelists as Vardis Fisher, Harvey Fergusson, Walter Van Tilburg Clark. A concluding chapter deals with the variations of western realism displayed by H. L. Davis, Wallace Stegner and Paul Horgan, among others.

Jackson K. Putnam, in 'Historical Fact and Literary Truth: The Problem of Authenticity in Western American Literature' (WAL), argues that factual authenticity is a necessary but not sufficient condition for a novel's success. In 'Literary Extensions of the Formula Western' (WAL), William Bloodworth suggests that the 'popular Western' is essential to an understanding of non-popular novels such as Berger's *Little Big Man* because of the persistence of popular themes. Somewhat similar concerns are found in Carlota Cardenas de Dwyer's 'Cultural Regionalism and Chicano Literature' (WAL). She considers the fiction of Tomas Rivera and Rolando Hinojosa to show how it uses an underlying sense of community rather than individual characters to provide cohesion. More sociologically oriented is Carol Mitchell's 'Rudolfo Anaya's *Bless Me, Ultima*: Folk Culture in Literature' (Crit). She concentrates on the novel's insights into the traditional Spanish-American family in New Mexico finding that it illuminates that general question of 'traditional peoples' and their beliefs in the spiritual nature of the world.

Peter J. Rabinowitz explores the relation between literary conventions and social attitudes in 'Rats Behind Wainscoting: Politics, Convention, and Chandler's *The Big Sleep*' (TSLL). He argues that Chandler's novel makes a serious political argument by violently overthrowing conventions traditionally considered to be purely aesthetic in character. David Geherin's *Sons of Sam Spade*<sup>13</sup> concentrates on three writers of the private eye detective fiction, Robert B. Parker, Roger L. Simon and Andrew Bergman, who since 1973 seem to be continuing the tradition established by Dashiell Hammett, Raymond Chandler, and Ross MacDonald. Examination of ten novels documents the health of the genre as well as its increased use of wit, political awareness and commentary, and its willingness to explore the potentiality of parody.

An interesting idea motivates Gabriel Miller's *Screening the Novel*<sup>14</sup>. He concentrates on eight films whose source in each case was an American novel. Separate chapters compare and contrast the film versions with the novels; they also endeavour to set the particular work within the context of the novelist's canon. The criterion for inclusion appears to have been the novel's measure of neglect so that representatives range from Abraham Cahan (*Hester Street*) at the turn of the century to Edward Lewis Wallant (*The Pawnbroker*) at mid-century. The strengths and weaknesses of both forms are succinctly and critically rendered, though an overriding thesis is difficult to detect or envisage. Another and briefer approach to literature and film is Laurence Goldstein's 'The American Poet at the Movies: A Life and Times' (CentR) which outlines the attempts of American poets to assess their relation to the

13. *Sons of Sam Spade: The Private Eye Novel in the 70s*, by David Geherin. Ungar. pp. vii + 162. \$9.95.

14. *Screening the Novel: Rediscovered American Fiction in Film*, by Gabriel Miller. Ungar. pp. xv + 203. \$10.95.

cinema in the light of its threatening to assume poetry's traditional role as, according to Goldstein, medium of 'ecstatic experience' and 'appetitive fantasies'. In the course of his article, Goldstein also records the responses of Vachel Lindsay, Winfield Townley Scott, and Allan Ginsberg.

Earl Rovit, writing on 'Our Lady-Poets of the Twenties' (*SoR*), offers an appreciation of the ignored qualities of Edna St. Vincent Millay, Amy Lowell, Elinor Wylie, H. D., Louisa Bogan, and others. Generally, they expressed a struggle between the desire for a fullness of experience and an impulse to placate a sense of guilt or debt to a mother-figure with whom they were unreconciled.

*Part of Nature, Part of Us*<sup>15</sup> is a collection of essays and reviews on modern and contemporary American poets. Helen Vendler rightly discriminates between the essay and the review in terms of the time available but also argues for the latter's 'freshness of first impressions'. So stated, there is a justification for both the longer and multiple pieces on Wallace Stevens, Robert Lowell, and James Merrill as well as the briefer responses to the work of John Berryman, W. H. Auden, W. S. Merwin, and others. The volume is primarily stimulative rather than informative in that it consists of the responses of a discriminating, if occasionally impressionistic and idiosyncratic, reader who in other works is also a scholar-critic.

Kathleen Woodward, in *At Last, The Real Distinguished Thing*<sup>16</sup>, has examined some of the late poems of T. S. Eliot, Ezra Pound, Wallace Stevens, and William Carlos Williams in order to do two things. One is to trace a rather debatable historical thesis, namely, that Modernism, or the Age of Eliot as she calls it, began in exhaustion but ended in affirmation. The other, and much the more interesting, is to explore the relation between ageing and poetic fulfilment, between the nature of wisdom and the critical needs of a culture for a contemplative perspective. She sees the *Four Quartets*, the *Pisan Cantos*, *The Rock*, and *Paterson V* as all characterised by the image of the still centre, a meditative mode, a wise, old man as hero, and a renewed valuing of tradition and the creative act. The great merit of her study lies less, however, in such assertions than in her patient and reflective effort to reintroduce the notion and belief that books or poems are not merely machines with which to think but also tutelary aids to living.

George S. Lensing's and Ronald Moran's *Four Poets and the Emotive Imagination*<sup>17</sup> has two purposes also: to define a post-war poetic movement and to differentiate the individual features of four representatives of the Emotive Imagination movement – Robert Bly, James Wright, Louis Simpson, and William Stafford. The emotive imagination is a tendency to present what others have called the 'deep image' or a 'profound subjectivity' which provides a subconsciously-rooted link between subject and emotion. The skilful use of timing, alogical leaps, and muted shock allows the reader to make this link. The idiosyncratic uses and aims of these techniques distinguish this poetry

15. *Part of Nature, Part of Us: Modern American Poets*, by Helen Vendler. Harvard. pp. xi + 376. pb \$6.95.

16. *At Last, The Real Distinguished Thing*, by Kathleen Woodward. OSU. pp. xiii + 175. \$14.50.

17. *Four Poets and the Emotive Imagination*, by George S. Lensing and Ronald Moran. LSU., 1976. pp. xv + 223. \$17.50.

from that of the Academic, Beat, and Projectivist poets as well as from the American romantic tradition that preceded these poets. The second part of the study considers each of the four poets separately, usually following the chronology of their works. Lensing and Moran are particularly sensitive and open to each poet's departures from the movement's defined precepts. They properly see these departures as illustrating the movement's heterogeneity and in so doing demonstrate their own integrity.

Falling in the same general period though dealing with different poets is Jerome Mazzaro's *Postmodern American Poetry*<sup>18</sup> which grew out of reviews and articles written over the past decade. He makes no effort to define or detail a movement but rather isolates recurrent patterns and influences as found in poets such as Theodore Roethke, David Ignatow, John Berryman, Sylvia Plath, and Elizabeth Bishop. A good deal is claimed for Auden as the originating basis of postmodernism though precious little is said about his poetry. Actually, the study, on one level, focuses on how Randall Jarrell conceived, made, and marketed the notion of 'postmodernism' in poetry. Because most of the scholarly work on modernism and post-modernism and on individual poets (particularly Auden, Roethke, and Plath) is ignored here, the book is best read as a series of exploratory forays on individual poets by a sensitive critic who is not always as clear a writer as he can be.

The next book has both a somewhat earlier subject and a much more modish manner than the above volumes. The argument of *Destructive Poetics*<sup>19</sup> by Paul A. Bové appears to be that every critical method or approach is not only inadequate but false because all genuine uses of language are destructive, that is, marked by an ever-changing set of relationships devoid of a determined or determinable centre. The first half of the book is devoted to demonstrating the inadequacies of the critical positions of Walter Jackson Bate, Harold Bloom, Cleanth Brooks, and, in a more qualified manner, Paul de Man. The second half takes up Walt Whitman, Wallace Stevens, and Charles Olson in order to demonstrate the inadequacies of New Criticism and, by extension, structuralism and post-structuralism, to deal with them and to elaborate a hermeneutic which will reveal the nothingness behind language at the same time as it discloses 'the very interpretive impulses of poets of undoubted authenticity'. As this language, the book's subtitle, and the second chapter make clear, the tutelary deity for this view is Martin Heidegger. In suggesting that authentic critical interpretation approaches the duplicity of language 'with no hope of making sense of it at all', Mr Bové has succeeded in demonstrating his own authenticity beyond his wildest dreams.

In 'The Public Monument and Public Poetry: Stevens, Berryman, and Lowell' (*ConL*), Michael North explores the contradictory impulses to construct public and lyric monuments. The attempt at reconciliation is expressed when the poet yearns for the monumental, yet is thwarted in achieving it by the very materials he uses. A somewhat similar interest is betrayed by Michael Davison in his 'Archaeologist of Morning: Charles Olson, Edward Dorn and Historical Method' (*ELH*). A broad discussion of more than Olson and Dorn, the article raises questions about post-modernist

18. *Postmodern American Poetry*, by Jerome Mazzaro. UIll. pp. xi + 198. \$13.50.

19. *Destructive Poetics: Heidegger and Modern American Poetry*, by Paul A. Bové. ColU. pp. xx + 299. \$22.75.



poetry's avoidance of claims to truth and value and its supposed revival of a 'Romantic immanence'. It concludes that both poets indicate a sustained interest in history and disseminating it through art. Charles Altieri, in 'From Experience to Discourse: American Poetry and Poetics in the Seventies' (*ConL*), sketches what he feels to be the two central ways younger poets have striven to come to terms with 'the poem as act in discourse'. One group stresses quality of voice and tone, the other self-reflexive judgements about either imagination or discourse. 'A Critical Approach to Plains Poetry' (*WAL*) by James R. Saucerman sees the poetry of N. Scott Momaday, Ray Young Bear, Clarice Short, and Thomas Hornsby Ferril as embodying the original, 'primitive' participation of the individual in the world, a trait he finds to follow in the tradition of Emerson and Edwards in which analogies reveal truth through the correspondence between concrete nature and the transcendent idea.

## 2. Poetry

Thomas E. Benediktsson's study of George Sterling<sup>20</sup> is both an introduction and the first full-length treatment of San Francisco's early twentieth-century 'King of Bohemia'. Two chapters are biographical, sketching his relationship with Jack London, Ambrose Bierce, Theodore Dreiser, and Robinson Jeffers as well as his turbulent and unstable personal life and death. The remainder is given over to setting Sterling and his work in the context of the genteel writers of the 1890s whom he was struggling against and to limning in his role as quintessential Decadent. Though one would probably not want more on Sterling, nevertheless one is happy to have this admirably clear historical perspective on him. Another writer at odds with his environment is examined by James Hurt in his 'The Sources of the Spoon: Edgar Lee Masters and *The Spoon River Anthology*' (*CentR*). He engages in an account of the 'psychological crisis' lying behind the book and the circumstances of composition in order to defend its subjectivity. The poem is not an objective critique of village life but a sustained piece of self-revelation.

R.P. Fleissner's 'Frost and Lanier: An Immediate Literary Source of "Once by the Pacific"' (*PLL*) finds Frost's lyric alluding to *Othello* by way of Sidney Lanier's 'Night and Day'. In 'Robert Frost and the Limits of Thought' (*ArQ*), Linda Ray Pratt discusses what she calls the acknowledged 'inadequacy of thought' in a wide range of Frost's lyrics and argues that he limits his thought to conceal fear, forestall criticism, pretend to wisdom, and 'outdistance the enemy'. She finds these characteristics make his poetry compelling even as they weaken it as art. David M. Wyatt writes on 'Frost and the Grammar of Motion' (*SoR*), claiming that the poet's patterns of thought, gesture, and action possess a dialectic of statement and qualification so that his attempts 'to arrive at a destination in thought or deed will not be forwarded by imposing linear logic on the creative waywardness of nature or human nature'. Bearing a title that is somewhat of a misnomer, Sheldon W. Liebman's 'Robert Frost: On the Dialectic of Poetry' (*AL*) ransacks the letters and essays for fragmentary evidence of Frost's theory of poetry and yields a series of rather disjointed observations on poetry and the work of poet and reader. Apparently Frost

20. *George Sterling*, by Thomas E. Benediktsson. Twayne. pp. 176. \$11.95.

opposed self-expressive theories, insisted on poetry as a renewal of language through metaphor, and admitted the reader to a role which makes poetry communicative action.

Four essays dealing with various facets of Robert Frost's career but only loosely connected comprise Roger D. Sell's monograph<sup>21</sup>. One essay suggests ways of augmenting the Thompson biography while another deals with two unpublished plays, 'In An Art Factory' and 'The Guardeen'. Another explores Frost's own expansion-contraction metaphor in nature as it bears particularly on Frost's use of children and their point of view as points of poetic reference. The final essay examines the tension between social allegiance and self-reliant freedom, with particular praise for *A Way Out*. James L. Potter's *Robert Frost Handbook*<sup>22</sup> is accurately and unpretentiously titled. His aim is to provide in a brief compass a focus for students and general readers of Frost's poetry. To that end, he devotes one section to the life and works, a second to a sustained statement of Frost's poetic stance or overarching vision which he sees as a rarely resolved tension between a secular or agnostic and a religious view of the universe and man's role in it. A third section, and the least satisfactory one by far, is given over to the poet's literary heritage and techniques. Bibliographical materials of a primary and secondary order likely to aid the general reader but making no claims to completeness conclude the volume.

Noam Flinker provides a sound reading and a solid argument in his 'Biblical Sexuality as Literary Convention: The Song of Songs in E. E. Cummings' "Orientale" ' (PLL). Cummings' re-working of the Canticles suggests that *Tulips and Chimneys* is more original in its use of and challenge to conventions than is usually acknowledged. 'Picture into Poem: The Genesis of Cummings' "i am a little church" ' (ConL) by Rushworth Kidder is an exploration of 'interart relationships' using a poem from *95 Poems* inspired by a photograph of l'Église Saint-Germain-de-Charonne. Parallelisms between poem and visual image are found in subject, syntax, and the opposition of artificial and natural. Another poet with painterly concerns is the subject of Virginia M. Kouidis' *Mina Loy: American Modernist Poet*<sup>23</sup>. She examines the career carefully and sensibly, giving a good sense of a figure of some note in Europe and America as the struggle of the modern movement commenced. Kouidis is careful not to exaggerate Loy's merits as a poet (she turned increasingly to painting in her later years), but she also sketches clearly her intersecting foci: the nature of the female self, the modernist concern with experiment and rebellion, and the concern with vision that is both a physical and a metaphysical function.

'Wind-blown Flames: Letters of Hart Crane to Wilbur Underwood' (*SoR*) is presented by Warren Herendeen and Donald G. Parker. It consists of previously unpublished correspondence for the years 1921-1932 recently released by Yale University Library. N. D. Hinton and L. Rodgers also combine forces to write 'Hart Crane's "The Moth that God Made Blind" ' (PLL). It is a sustained analysis which seeks to resurrect the poem from among his juvenilia (it has been dismissed as 'Swinburnean') and to represent it as an

21. *Robert Frost, Four Studies*, by Roger D. Sell. AAAH. pp. 91. Fmk, 30.

22. *Robert Frost Handbook*, by James L. Potter. PSU. LP. pp. xvi + 198. £9.

23. *Mina Loy: American Modernist Poet*, by Virginia M. Kouidis. LSU. pp. xiii + 143. \$15.95.

expression of a thoroughly modern sensibility and aesthetic. Broader in scope is Roger Ramsey's 'A Poetics for *The Bridge*' (*TCL*) which argues that the poem is properly a lyric which aspires to ecstasis rather than catharsis. Crane here develops the pun as the figure which most intensifies likeness and so achieves immediate identity, a characteristic of the 'professional ecstatic' and one learned by Crane not from Whitman but Hopkins.

L. M. Freibert, in 'From Semblance to Selfhood: The Evolution of Woman in H. D.'s Neo-Epic *Helen in Egypt*' (*ArQ*), relates the poem to the patterns of other modern long poems by virtue of its quest being a private search for self and its quester an artist-prophet. Its significant deviation lies in the evolution undergone by the female protagonist who moves from ideal to real, artifact to artist, vision to voice, and semblance to selfhood. A somewhat tangential piece is P. E. Firchow's 'Rico and Julia: The Hilda Doolittle - D. H. Lawrence Affair Reconsidered' (*JML*) which concludes after a lengthy comparison of the autobiographical aspects of works by Lawrence, H. D., and Richard Aldington that the 'affair' of 1917 was not consummated for reasons not flattering to either participant.

Less speculative but scarcely more factual or concrete is *End to Torment*<sup>24</sup>, a highly personal memoir about Ezra Pound written by H. D. in 1958 at the urging of Norman Holmes Pearson but only now published. It throws a diffracted and mythicised light on their early years in Philadelphia and their subsequent lifetime friendship. Appended are the poems from 'Hilda's Book' which Pound wrote between 1905 and 1907. A most valuable compilation is Harriet Zinnes' *Ezra Pound and the Visual Arts*<sup>25</sup> which assembles all of his writings on the subject. This includes ten years of art reviews in *The New Age*, contributions to and about Vorticist publications, general comments on the visual arts, and pertinent excerpts from published and unpublished works by Pound. The only liability to the volume's usefulness is the Table of Contents which fails utterly to assist one in locating a particular essay or even to indicate whether it is indeed included. The merit of William D. Padden Jr's 'Pound's Use of Troubadour Manuscripts' (*CompL*) lies largely in its wealth of accurate documentation of Pound's philological training and his later consultation of Provençal manuscripts as sources for his own work. In 'Context, Contiguity and Contact in Ezra Pound's *Personae*' (*ELH*), Max Nanny applies to Pound's volume Jakobson's distinction between metaphoric and metonymic modes of discourse, analyses several poems, and concludes that Pound's is an 'extremely metonymic poetry, a poetry that banks on context, contiguity and contact'.

Anthony Woodward's *Ezra Pound and the Pisan Cantos*<sup>26</sup> aspires to introduce the general educated reader to the poems he regards as Pound's greatest achievement. Woodward is less concerned with detailed commentary than with conveying the moods and rhythms of feeling that pervade the poems. His central thesis is that Pound is a post-Romantic sensibility estranged from

24. *End To Torment: A Memoir of Ezra Pound by H. D.*, ed. by Norman Holmes Pearson and Michael Clark. Carcanet. pp. xii + 84. pb £2.95.
25. *Ezra Pound and the Visual Arts*, ed. by Harriet Zinnes. ND. pp. xxiv + 316. \$25.95.
26. *Ezra Pound and the Pisan Cantos*, by Anthony Woodward. RKP. pp. xi + 122. £7.95.



the numinous and that his Pisan *Cantos* are the most sustained embodiment of his circuitous journey to the sacred by which he achieves at the end a quietistic union with cosmic Process. In so doing, Woodward suggests, Pound embodies a familiar symptom of modern culture. Much more directed toward the specialist is Massimo Bacigalupo's *The Formed Trace*<sup>27</sup> which is a large book on the later poetry that also attends to its relation to the earlier work. Bacigalupo is as devoted to dense specificity as Pound himself so that it is not easy to disengage his overall argument from his commentary, which deals not only with the *Cantos* but also with the translations of Confucius and Sophocles. But in general he contends that the structure or method of the *Cantos* is in part an *a posteriori*, epiphanic order rising out of Pound's instinctive attitude to experience, in part a musical order analogous to the fugue, and in part a pictorial juxtaposition of blocks of material after the pictorial cycle of Schifanoia at Ferrara. He further suggests that Pound saw a full correspondence between reality and discourse so that the page is the sole actuality and no significant difference exists for him between the lines he originates, those he paraphrases or translates, and those he alludes to. It is this fact that explains Pound's obsession with the previously written and his own work's being a transcription of traces seen in books, nature, and mind. A noteworthy aspect of the book also is its close attention to textual problems and the inadequacies of existing texts.

Wendy Stallard Flory<sup>28</sup> elects a quite different approach in her study of the *Cantos*. For her, the most important fact about the poem is the author's own increasing personal involvement in it as a voice and persona. Because his nature was a polarisation of romantic subjectivity and humanitarianism, on the one hand, and of objectivity and fearfulness of self-revelation, on the other, he sought to exclude himself from his poem, a decision encouraged by the views of Hulme and Lewis. Since this psychological and aesthetic attitude thwarted part of his nature, he lost his sense of proportion in social and cultural matters. From his loss he was redeemed by the personal traumas inaugurated with the stockade at Pisa. From here on the *Cantos* reflect not only his struggle to talk cultural and socio-economic 'sense' to his readers but his personal struggle with his own impulse to self-accusation and remorse. Such an approach, Flory feels, permits of a new way of reading the lyrical passages and of uncovering some unrecognised dramatic parts in which the poet speaks not only generally and mythically but also specifically and personally.

Still a third approach to Pound is taken in *The Tale of the Tribe*<sup>29</sup> which examines the *Cantos* as the central model for the modern verse epic. Thus, Michael Bernstein devotes over two-thirds of his book to Pound with the remaining space divided between *Paterson* and *The Maximus Poems* which are regarded as having been influenced (in the largest sense) both positively and negatively by their forerunner. In an elegant, sinewy, and candid argument Bernstein mounts the case for these poems as belonging to the epic genre, for

27. *The Formed Trace: The Later Poetry of Ezra Pound*, by Massimo Bacigalupo. ColU. pp. xviii + 492. \$35.

28. *Ezra Pound and the Cantos: A Record of Struggle*, by Wendy Stallard Flory. Yale. pp. xv + 303. \$25.

29. *The Tale of the Tribe: Ezra Pound and the Modern Verse Epic*, by Michael Bernstein. Princeton. pp. xiii + 311. £16.10.

the necessity of their historical and ethical views being taken seriously and not 'aestheticised', for the relation of their innovative methods (the ideogram, multiple voices, thematic and subject juxtapositions, prose discursions) to their cultural effort to reconcile individual and community. His case is one to be reckoned with by all subsequent students of Pound and the modern long poem. One, however, cannot help wondering two things. Would the strength of his argument seem so great had he linked it to a sustained commentary on the text of the sort found in Bacigalupo? Secondly, can any modern verse epic achieve its cultural goal and role when, as he himself puts it, it 'does not order itself according to a universal and totalizing explanatory system'. Perhaps the modern epic lacks the traditional epic's propensity for radically idealising the root images and perspectives of its culture. In short, to write the *Cantos* may be less to write an epic than a meta- or pan-epic so that in searching for the traditional cultural adversaries one discovers only examples of personal animus. The same author has also published 'Identification and Vicissitudes: The Narrative Structure of Ezra Pound's *Cantos*' (YR) which investigates the Ur-*Cantos* of 1917 and their relationship with the 1930 version of the first thirty *Cantos* for evidence of the problems Pound faced in assessing the value of historical figures and events which are identified with the narrative voices of the poem.

Ann W. Fisher's 'William Carlos Williams' *Endymion* Poem: "Philip and Oradie"' (IowaR) reconstructs the early long poem (circa 1905) from the surviving twenty handwritten pages in Yale University's Beinecke Library and from Williams' memoirs. The poet's account seems to be at odds with the remaining fragments of the blank verse tragedy. H. M. Sayre writes on 'Ready-mades and Other Measures: The Poetics of Marcel Duchamp and William Carlos Williams' (JML) and finds both artists concerned with the aesthetics of vision. Williams early in his career rejected the abstract aesthetic represented by Duchamp's *The Large Glass*, but in the 'new measure' of the later books of *Paterson* he attempts a similar translation of abstract into concrete. Finally, in 'Some Versions of Modernist Pastoral: Williams and the Precisionists' (ConL) Peter Schmidt re-evaluates and extends Bram Dijkstra's work on Williams' debt to Steiglitz and the Precisionist painters by examining the pastoral conventions his lyrics share with their idealised, Arcadian vision of modern industry and urban culture.

Paul Saagpakk's 'The Apollonian Impulse: Aleksis Rannit & Wallace Stevens' (MR) is more an advertisement for the Estonian poet than a contribution to Stevens criticism, but still the essay is a well-handled comparison of 'common and oblique influences', notably the French Symbolists. 'A Dithering of Presences: Style and Language in Stevens' Essays' (ConL) by Lisa M. Steinman is both a study of his poetics and a structural examination of his essays. She suggests, following Joseph Riddel, that the formal inconsistency of the essays in *The Necessary Angel* and *Opus Posthumous* is a deliberate working-out of style, and that if not 'logical', they are at least 'methodical' in their treatment of analogy and figure. A rather more debatable contribution is that by Mary R. Britt in 'Notes Toward Supreme Poetry: A Study of Wallace Stevens' Titles' (TSL). She finds the titles containing surreal images and highly elusive abstractions, which, she claims, are evidence of the mind's struggle to become one with reality. Joseph O. Milner's 'Stevens' "The Good Man Has No Shape": "The Man with the Blue Guitar" in a Minor Key'

(*WSJ*) sees this poem as a microcosm of the poet's ideas about the transcendent powers of the imagination, which replace reliance upon a religious structure, and about the validity of the 'concrete' world as a focus of those powers. In 'Two Notes on Stevens' (*WSJ*) Denis Donoghue reviews his critical relationship with the poet: failing to discover a consistent philosophy, he returns to Stevens with the presumption that the poetry is not about the 'search for truth' and its meaning resides in 'the desire it might be supposed to appease'. Eleanor Cook, in 'The Decreations of Wallace Stevens' (*WSJ*), works with the first and last poems of 'Notes Toward a Supreme Fiction' as decreative types of genesis and revelation, which unwind man from his conceivable myth. Wallace Martin's 'The Figure of the Virile Poet as Youth: "Carnet de Voyage" and Stevens' Journals' (*WSJ*) finds the poem's major point to be the 'priority of the mind in the construction of reality'. The poem also gives clues concerning the 'mysteriously silent' period of 1900-10, clues that when correlated with evidence from the journals suggest that Stevens was having to give up the past in order to create an artistic present for himself.

The subject of Thomas D. Young's and John Hindle's 'Allen Tate and John Peale Bishop: An Exchange of Letters, 1931' (*SoR*) is evident from its title. Of a similar order is David Farrell's 'Reminiscences: A Conversation with Robert Penn Warren' (*SoR*). In 'Warren's Poetic Vision: A Reading of *Now and Then*' (*SoR*), Victor Strandberg finds that Warren's latest volume continues the drama of opposing stresses and the 'tale of two voices' that marks his earlier poetry. T. R. Hummer, in 'Robert Penn Warren: *Audubon* and the Moral Center' (*SoR*), argues that the long poem of 1969 and its three endings, corresponding to '“reality”, myth, and art', creates a moral centre (Warren's own criterion for judging writers of the first rank) by its deep engagement with the growth of the self.

Stanley Kunitz<sup>30</sup> is the subject of Marie Hénault's introductory study which, if not all that one would wish, is nevertheless an earnest effort to turn attention to a very unjustly neglected poet. She begins with some biographical information and a rather diffuse consideration of his poetics both explicit and implicit. Her subsequent comments on the several volumes of poetry are factually and descriptively accurate, as when she notes his move to a greater concreteness and particularity and then on to a greater freedom and compassion coupled with significant stylistic growth. What one misses here is a full response to and comprehension of Kunitz's austere classical vision of human pain and suffering and its transfiguration.

J. R. LeMaster<sup>31</sup> provides a sensible and judicious assessment of the poetry of the minor regional writer Jesse Stuart, generally better known for his fiction. Biographical, cultural, and formal perspectives are blended to show both the merits of Stuart as a chronicler and a defender of an archaic and mythic alternative to the modern industrial world as well as his deficiencies and limitations as a craftsman and visionary. A more important and, until recently, rather neglected poet is examined by Grosvenor Powell<sup>32</sup>. He approaches the

30. *Stanley Kunitz*, by Marie Hénault. Twayne. pp. 159. \$9.95.

31. *Jesse Stuart: Kentucky's Chronicler-Poet*, by J.R. LeMaster. MSU. pp. xii + 209. \$14.95.

32. *Language and Being in the Poetry of Yvor Winters*, by Grosvenor Powell. LSU. pp. xi + 167. \$13.95.



poetry of Yvor Winters through the criticism because he sees both involved with the same key ideas. For him, Winters' central concern both as criterion of judgement and experiential achievement is completeness of being viewed as a metaphysical condition. By a considered examination of Winters' poetic exploration of the concepts of intuition, mind, purity, and being, Powell argues that Winters began with a romantic view of Being and then gradually reasoned and poetically experienced his way to a Thomistic, though non-Christian, position. Such an approach does not quite give Winters' poetry its full due, but in its close and sympathetic attention to the philosophical and literary problems out of which the poetry emerged, it does provide a rationale for Winters' principles and performance that should enable a juster appreciation of the poetry *qua* poetry. If there is ever to be anything like a full-scale consideration of Karl Shapiro's work<sup>33</sup>, Lee Bartlett's descriptive bibliography will play a part since it records the appearance of all works between 1933 and 1977.

'The Man Who Painted Bulls' (*SoR*) by Mary Kinzie is a wide-ranging treatment of Randall Jarrell which suggests that his poetry is 'the bridge' between the Freudian poetry of the twenties and thirties (Tate and Auden especially) and confessionalism. J. B. Rollins' 'Robert Lowell's Apprenticeship and Early Poems' (*AL*) studies the impact of Tate, Eberhart, Ransom, and others on Lowell's student poems and makes a case for the personal and aesthetic significance of Eberhart's influence. In 'The Maypole of Merry Mount' (*MR*), Richard Drinnon claims Lowell's *Endecott and the Red Cross* to be fraught with significance for the Vietnam-agonised America of the sixties, but the contemporary relevance of the play is subordinated, almost obliterated, by the historical portrait Drinnon draws based on Hawthorne, Thomas Morton, and John Endicott.

Yet another book has appeared on Sylvia Plath<sup>34</sup>, this one by Mary Lynn Broe. Despite a preface and a conclusion showing more than a trace of shrillness and stridency, the book as a whole is a thorough, informed effort to see Plath's canon as a developing record of a poet's sustained effort to achieve a technical poetic control. This enables her to replace what she called 'fatal equilibrium' with a creative ambivalence toward passivity and motion that is not so much schizophrenic as humorously aware of the self's variety and sceptical of all efforts to effect a closed universe. Professor Broe wants no part of an autobiographical approach nor of the confessional label and she is soundly tart about the shortcomings of the very early work. For her it is *Crossing the Water* that reveals a Plath who has mastered the conflicts between imagination and reality while redefining women's emotional gamut which is broader even than the new stereotypes of feminism. In this, she sees Plath to be very nearly the ultimate demythologist. The same author also published 'Recovering the Complex Self: Sylvia Plath's Beeline' (*CentR*), an explication of the poet's 'bee sequence'.

In 'Pipe Dreams, Games and Delusions' (*SORA*), Jack Vincent Barbera considers one of John Berryman's last poems, 'The Facts & Issues', and

33. *Karl Shapiro: A Descriptive Bibliography, 1933-1977*, ed. by L. Bartlett. Garland, 1979. pp. xxi + 177. \$20.

34. *Protean Poetic: The Poetry of Sylvia Plath*, by Mary Lynn Broe. UMiss. pp. xii + 222. \$16.

speculates that Berryman's temporary conquest of alcohol in his last year may have removed his final 'pipe dream' and thus forced the self-confrontation which resulted in his suicide. 'From *Open House* to the Greenhouse: Theodore Roethke's Poetic Breakthrough' (*ELH*) by Don Bogen examines the composition and development in unpublished notebooks and drafts of 'Genesis', 'On the Road to Woodlawn', and 'Cuttings' as an index of the poet's breakthrough in *The Lost Son and Other Poems* to the 'intensely subjective vision' of his mature poetry. Diane Surman's 'Inside and Outside in the Poetry of Denise Levertov' (*CritQ*) is ostensibly an account of Levertov's rejection of egoistic perception, but she ranges widely across the Objectivist and Projectivist aesthetics of her predecessors so that the essay is also extremely useful in placing her in a developmental context among Williams, Olson, and Creeley.

Anthony Hunt, in 'Bubbs Creek Haircut: Gary Snyder's "Great Departure"' in *Mountains and Rivers Without End* (*WAL*) explicates this section of Snyder's still on-going poem in terms of the philosophy on which it is based, *Avatamsaka*, a 'Buddhist philosophy of interdependence'. In 'Gary Snyder's Descent to Turtle Island: Searching for Fossil Love' (*WAL*), Edwin L. Folsom finds the poem embodying the American desire to reach an archaeological past and to descend into origins. In a brief note, Steve Windman (*WAL*) suggests 'The Elwha River' to be a good example of Snyder's combining the Zen notion of the unity of all things with his belief in the sacredness of nature. Nathaniel Mackey's 'The World-Poem in Microcosm: Robert Duncan's "The Continent"' (*ELH*) is given extended analysis as evidence of the poet's conservatism and taste for inclusiveness which aspires to the unity of a 'world-poem'. Jack R. Cohn and Thomas J. O'Donnell reproduce 'An Interview with Robert Duncan' (*ConL*) in which Duncan discusses Olson, the Black Mountain movement, homosexuality, Freud, and his theory of the collage and conglomerate.

A welcome addition to the small but growing body of criticism devoted to the poetry and fiction of Howard Nemerov<sup>35</sup> is Ross Labrie's introduction. His overview effectively traces the shifting phases of Nemerov's career in relation to key topics: his interest in epistemology; his considering of nature as analogy, parable, and fact; his involvement with dreams and myth as subject and process; and his polarising of scientific and imaginative truths. Also noted, though less fully dealt with, is Nemerov's sustained mastery of traditional and difficult verse forms. The high comedy and wry wit of the fiction seem to have escaped Labrie, and the index is less than satisfactory.

Sherman Paul deals with Charles Olson in 'Birds, Landscape, Place, Cosmicity' (*IowaR*). He begins by exploring the image of psychic significance of the Gloucester harbour gulls and widens to consider Olson's treatment of landscape, which Paul identifies as not a pristine wilderness but a cultural landscape where the self 'has a place and finds itself at home'. Olson remains 'a man of the polis' in his poetic topography and prefers to 'join the elements of Nature and Culture'. George F. Butterick's 'Charles Olson and the Post-modern Advance' (*IowaR*) is an informative, digressive discussion of the poet's attitudes towards history and myth, centring on his development (after his first use of the word in 1951) of the notion of postmodernism. A 'high tolerance of disorder' is its distinguishing characteristic and is evident in the

35. *Howard Nemerov*, by Ross Labrie. Twayne. pp. 154. \$9.50.

mythic ambitions and proportions, the 'individuated' syntax, and non-linear narrative of the *Maximus Poems*. Robert Creeley, in ' "An Image of Man . . ." Working Notes on Charles Olson's Concept of Person' (*IowaR*) offers to correct the notion that Olson's poetry (particularly the *Maximus Poems*) should be read as a 'symbolic representation of the forces of history, in the abstract'. His reliance on quotations from Olson's poetry and prose makes it impossible to say categorically how Creeley thinks they should be read, but, to cast it in the most positive terms his working notes will allow, he seems to be arguing for a conception of meaning in Olson's poetry as something more heavily dependent on personal perception and an organic relationship between poet, narrator, and material than is generally accepted. This piece is probably most valuable for its intimate knowledge of the sources and range of Olson's thinking about the place of 'person' in Olson's work. In a cranky and complex essay entitled 'Charles Olson and Negative Capability: A Phenomenological Interpretation' (*ConL*), William V. Spanos examines Olson's appropriation of Keats and the similarities between his own poetics and his understanding of negative capability. For reasons that have more to do with Spanos than with Olson, he undertakes this task via Heidegger in order to reveal Olson's break with 'a traditional logocentric hermeneutics' and so to establish the character of his postmodernism.

Don Byrd has written a clear and unpretentious book on Charles Olson's *Maximus* poems<sup>36</sup>, and it is helpful in the extreme. He focuses on the three volumes, their sources, and the process of their generation with a view to showing that they propose a kind of action which again allows the possibility of meaningful political life. Byrd begins by considering Olson's relation to Ezra Pound and William Carlos Williams in order to clarify the distinction between modernism and post-modernism in terms of the concepts of space, fact, and stance. From this, it then is argued that Olson is less an innovator than a confirmer of the accidental discoveries of his predecessors. They afford him, as a result, 'a poetic practice which is thoroughly secular, active, and available for use in a democratic context'. The last two-thirds of the book examine the poems sequentially in a manner which both interprets and indicates a method for yet further interpretation by showing how the poem's process is the enumeration of the emergent forms grounded in the immediate present. One may doubt whether Olson's cultural goal is any more successfully achieved than is Pound's, but that there is in both a powerful and moving poetic achievement is certain.

In writing the first full-length study of the poet Gwendolyn Brooks<sup>37</sup>, Harry B. Shaw organises his material thematically. He sees her poetry as essentially grounded in the conviction that black life is largely a spiritual death stemming from racial prejudice. At the same time, she balances the present situation with a theme of fallen glory, as Shaw calls it, in which an African freedom and power are remembered, longed for, and sought again. To achieve this condition, her personae move through a labyrinth compounded of psychological confusions, moral duplicity, self-annihilation, and false or betraying gods and formulas. Escape from the labyrinth is, in the later poems, seen as incipient and a matter of harvest, fruition, and the rebirth of freedom. Another workmanlike

36. *Charles Olson's Maximus*, by Don Byrd. UIll. pp. xiv + 198. £9.

37. *Gwendolyn Brooks*, by Harry B. Shaw.: Twayne. pp. 196. \$9.95.



performance is Edward Krickel's introduction to the poetry of John Ciardi<sup>38</sup>, which argues well for Ciardi's poetic facility, commitment to the humanistic values of poetry, and his stubborn insistence on making his individual self and its experiences the corner-stone of his subject matter. At the same time, the evasiveness of his concluding assessment suggests that he is not altogether persuaded himself of Ciardi's achievement nor of his willingness to take ultimate risks and make sustained efforts.

In '“The Firebombing”: A Reappraisal' (*AL*), Ross Bennett provides a long explication of James Dickey's poem. It combats Robert Bly's reading of the poem as a justification of military brutality as well as other readings which view it as an expiation of guilt or as an aesthetic failure. Bennett sees the poem as recording the failure of imagination as the price of survival and demonstrating 'how far the circumstances of modern American life have betrayed Whitman's visionary ideal'. William H. Robertson has compiled a reference guide to the work of Louis Simpson<sup>39</sup> and the extant writings about it. Both sections cover from 1949 to 1979. In 'James Merrill: “Revealing by Obscuring”' (*ConL*), Robert von Hallberg analyses Merrill's 'ironic wrenching' of the conventions of confessionalism, dwelling on his 'calculated reticence' in contrast to the 'sharp focus on subject matter' more common in confessional poetry. Vincent B. Sherry Jr's 'W. S. Merwin' (*ConL*) is a brief review and analysis of *The Compass Flower*, which appears to 'combine and surpass' the 'mannered reserve' of his early poetry and his later experiments with surrealist methods. Waltraud Mitgutsch examines three contemporary poets in his 'Metaphorical Gaps and Negation in the Poetry of W. S. Merwin, Mark Strand, and Charles Simic' (*SSELRR*). He sees their work as dominated by the eliminating of reality and the giving of non-being a place and function in the midst of being. In Richard Jackson's 'Charles Simic and Mark Strand: The Presence of Absence' (*ConL*), Heideggerian phenomenology furnishes the context for a brief consideration of the two poets in terms of the relation between 'language and Being'.

*Beyond Amazement*<sup>40</sup> contains a series of essays on the poetry of John Ashbery most of which grew out of a panel discussion at the MLA convention of 1977. The essays are of several orders: those that deal with a particular volume; or related arts such as painting and music; or particular topics such as his prophetic dimension, his use of irony, and his scrutiny of language. Given the challenge of Ashbery's poetry, we can be grateful for a collection with so much sense, circumspection, and enlightenment. In 'John Ashbery' (*ConL*), Robert Miklitsch takes issue with Harold Bloom's unqualified views on *Self-Portrait in a Convex Mirror* and *Houseboat Days* and sees the title poem of the former as the culmination of a phase still unrealised in earlier pieces. 'The Reader is the Medium: Ashbery and Ammons Ensphered' (*ConL*) by John W. Erwin is a significant reading of Ashbery's *Self-Portrait* and Ammons' *Sphere* in the light of contemporary approaches to the poetics of the lyric. Cynthia Haythe's 'An Interview with A. R. Ammons' (*ConL*) provides largely

38. *John Ciardi*, by Edward Krickel. Twayne. pp. 184. \$10.95.

39. *Louis Simpson: a reference guide*, ed. by William H. Robertson. Hall. pp. xviii + 137. \$18.50.

40. *Beyond Amazement: New Essays on John Ashbery*, ed. by David Lehman. CornU. pp. 288. hb \$19.50, pb \$7.95.

biographical information. Michael Allen in writing on '“Only the eternal nothing of space”: Richard Hugo's West' (WAL) sees Hugo's poetry as an attempt to make the West a 'metaphor for American society'.

### 3. Prose

Abraham Rothberg's 'Land Dogs and Sea Wolves: A Jack London Dilemma' (MR) is a mildly psycho-biographical study of London and *The Sea-Wolf* which finds a profound confusion between professed intention and actual achievement with regard to Wolf Larsen as a character. In 'Learning Through Ignorance: *The Education of Henry Adams*' (SR), James M. Cox provides an eloquent if rather overly general and introductory account of the autobiography. B. L. Reid's 'The View from the Side' (SR) is another instructive though slightly directionless outline of Adams' *Education*. Its greatest interest lies in its glance at the similarities of Adams' narrative technique with the multi-perspectivism of James.

*Sinclair Lewis: a reference guide*<sup>41</sup> itemises the reviews, articles, and critical books on this author that have appeared between 1914 and 1978. The editors provide a brief introduction that succinctly sketches Lewis' shifting fortunes with his audience. The annotations are clear and to the point, but the record of criticism is rather dispiriting because of its lack of significance. Bruce Kellner has compiled a thorough descriptive bibliography of the works of Carl Van Vechten<sup>42</sup> which details not only his published writings but also his photographic contributions. It also contains a useful listing and brief description of the various Van Vechten collections and their location.

'A New Look at the Oldest Profession in Wharton's *New Year's Day*' (SSF) by Judith P. Saunders finds the novella in question to manipulate reader reactions in terms of Lizzie Hazeldean's morality and the cultural reasons for it. Joan Lidoff's 'Another Sleeping Beauty: Narcissism in *The House of Mirth*' (AQ) is largely a character analysis of Lily Bart which finds her destruction ensured by her remaining locked in a regressive narcissism. A. R. Tintner, in 'Jamesian Structures in *The Age of Innocence* and Related Stories' (TCL), accumulates numerous instances from the James canon which Wharton consciously echoes, and speculates that her purpose was to answer by imitation some of his earlier criticisms of her work. 'Darwin, Wharton, and "The Descent of Man": Blueprints of American Society' (SSF) by Marysue Schriber suggests Wharton was acquainted with 'the full title and content' of Darwin's work. The presumed basis is the 1904 story's exploration of sexual differences and its awareness of the cultural and intellectual conditions which allowed evolutionary theory to flourish. Elizabeth Ammons' *Edith Wharton's Argument with America*<sup>43</sup> sets Wharton in her period context as a way of pointing up her involvement in the issue of women's progress. Her initial position took issue with the measure of change in society, finding it insufficient to afford

41. *Sinclair Lewis: a reference guide*, ed. by Robert E. Fleming with Esther Fleming. Hall. pp. xv + 211. \$18.50.

42. *A Bibliography of the Work of Carl Van Vechten*, ed. by Bruce Kellner. Greenwood. pp. xvii + 247. \$27.50.

43. *Edith Wharton's Argument with America*, by Elizabeth Ammons. UGeo. pp. xi + 206. \$15.

women their freedom. Wharton's point of view is seen to have evolved during the Progressive era. The novels of this period trace the problem through political and economic representations and on to questions of psychological bondage and mercantile satire and finally to what are here called 'anthropological' issues. In the novels of the 1920s, by contrast, her attitude changed profoundly under the impetus of World War I. Wharton's argument shifts to a conservative position in which motherhood raised to a kind of mystical level of problem transcendence replaces the concern with freedom on its hitherto multiple levels. Ammons argues that this shift is both cause and explanation of the decline in the fiction's quality. The general thesis is trenchantly presented but seems curiously incomplete and one-sided to account wholly for the limited but indubitable place Wharton occupies in American literature.

Meredith R. Machen, in 'Carlyle's Presence in *The Professor's House*' (WAL), traces Carlyle's influence on Willa Cather's partially autobiographical novel, citing structural and thematic parallels with *Sartor Resartus*. Fritz Oehlschlaeger's 'The Art of Ruth Suckow's "A Start in Life"' (WAL) attempts to increase critical appreciation of her by pointing to her ability to render social and psychological tension in 'the most commonplace of life's details'.

Like his earlier study, Julius Rowan Raper's *From the Sunken Garden*<sup>44</sup> is a significant and carefully argued contribution to the study of Ellen Glasgow. He focuses on her fiction from 1916 to her death, fiction which he regards as radically different from her earlier mode of realism devoted to surface and detail. After she has probed the limits of realism, there is a decade of experiment and search for a means of portraying a kind of extra-worldly reality. Her discovery of a more intensely psychological novel arises when 'she began to use phantasies as an essential test of the reality within which her protagonists find themselves' and to have 'these phantasies generally emerge as projections upon other characters who possess an inordinate fascination or antipathy for the protagonist'. *The Sheltered Life* is the crucial test case for this technique, Raper argues, because 'it places the essentially comic thrust of growth within a tragic order'. This provocative thesis should prove, at the very least, a valuable stimulus to Glasgow studies.

David R. Mesher's note, 'A Triumph of the Ego in Anderson's "The Egg"' (SSF), proposes the story to be less autobiographical and more about a narrator-turned-creator who 'projects the reality of his own psychology onto the history of his subject', his father. Despite the lack of evidence of Joyce's influence, Sister Martha Curry's 'Sherwood Anderson and James Joyce' (AL) finds affinities emerging between *Dubliners* and *Winesburg, Ohio*. After a brief biographical sketch, Elizabeth Evans examines in thematically organised fashion the major contours of the literary career of Ring Lardner<sup>45</sup>. His skill in handling the American vernacular, particularly in one-sided forms such as the pseudo-letter and diary, his humour of disenchantment, his bleak assessment of people, manners, and values of the 1920s are all effectively and judiciously assessed. In 'Symbolic Romances of the Mind: The Novels of Elinor Wylie' (CentR), Donald Pizer centres on her novels as a doorway to the fiction of the

44. *From the Sunken Garden: The Fiction of Ellen Glasgow, 1916-1945*, by Julius Rowan Raper. LSU. pp. xiii + 213. £9.

45. *Ring Lardner*, by Elizabeth Evans. Ungar. pp. x + 144. \$9.95.



'sophisticates' of the twenties – Cabell, Van Vechten, Nathan, Hergesheimer, and Wylie. In her essay 'Guardians and Witnesses: Narrative Technique in Gertrude Stein's *Useful Knowledge*' (*JNT*), Elizabeth Fifer sees the collection as an experimental prelude to *The Autobiography* in which the language simultaneously conceals and reveals the autobiographical expression. Diana Trilling provides 'An Interview with Virgil Thomson' (*PR*) whose most extensive comments are flattering recollections of Stein and her work.

John Gery has a note on 'The Curious Case of Benjamin Button' (*SSF*) claiming that Fitzgerald's story is raised from mild satire to the status of an American fable by the irony of the character's adoption of social mores instead of his alienation from them. Another note, Robert Roulston's 'Traces of *Tono-Bungay* in *The Great Gatsby*' (*JNT*), argues for similarities in plot, characterisation, theme, and, above all, point of view. The same author has written 'Whistling "Dixie" in Encino: *The Last Tycoon* and F. Scott Fitzgerald's *Two Souths*' (*SAQ*) which finds the South to represent both romance and its betrayal while Hollywood and California later emerge as its bizarre re-incarnation. Two bibliographic survey essays on Fitzgerald criticism – one by Jackson R. Bryer and the other by Sergio Perosa – have appeared in *TCL*. Ruth Prigozy, in 'From Griffith's Girls to *Daddy's Girl*: The Mask of Innocence in *Tender is the Night*' (*TCL*), provides a long and apparently exhaustive account of the sources and analogues offered by popular culture for the *Daddy's Girl* scenario and the underlying theme of incest in the novel. 'The Crisis of Fitzgerald's "Crack-Up"' (*TCL*) by Scott Donaldson is a comprehensive detailing of the circumstances of composition and the reaction, especially of other writers, to the three 1936 *Esquire* articles. He concludes they do not achieve the adequate confessional form sought. Bruce Michelson's 'The Myth of *Gatsby*' (*MFS*) is a modest, sensible re-assessment of the mythic dimensions of the novel. It discovers Ovid's Phaeton among the mythic heroes who inspirit the character and inspire the myth of Jay Gatsby. In a related vein is ' "Boats Against the Current": Mortality and the Myth of Renewal in *The Great Gatsby*' (*TCL*) by Jeffrey Steinbrink, which finds the hero believing absolutely in the myth of regeneration thereby misapprehending the nature of history and so becoming ultimately 'a victim of his past'. Richard Lehan, in 'F. Scott Fitzgerald and Romantic Destiny' (*TCL*), finds a Spenglerian sense of destiny informing the later novels with a sense of historical decline, which is modified, however, by the initial romantic expectations of all of his characters.

Specialists will be interested in the *Fitzgerald/Hemingway Annual 1979*<sup>46</sup> since it contains unpublished letters, revisions, an editorial apparatus for 88 *Poems* as well as reviews and critical essays. Most of the latter are more in the way of suggestions than fully developed arguments though William R. Anderson does write well on the Fitzgerald of the thirties as does Warren Bennett on prefigurations of *Gatsby* in the earlier work. Equally substantial pieces of Hemingway appear with Keith Carabine's appreciation of *In Our Time*, Peter Stine's consideration of Hemingway and the Great War, and Wirt Williams' clarifying of the tragic pattern of *Across the River and Into the Trees*. The study of F. Scott Fitzgerald<sup>47</sup> by Brian Way is a thin but not overly modest

46. *Fitzgerald/Hemingway Annual 1979*, ed. by Matthew J. Bruccoli and Richard Layman. Gale. pp. 530. \$40.

47. *F. Scott Fitzgerald and the Art of Social Fiction*, by Brian Way. Arnold. pp. xi + 166. £9.50.

work, for it regards the notion that Fitzgerald is pre-eminently a novelist who closely scrutinises the manners of an immediate social group to be a critical break-through of significant proportions. Similarly, it wishes to minimise biographical dimensions of the canon, while dismissing formalist analyses. The result is, as might have been foretold, a concentration on Fitzgerald as someone peculiarly but indescribably responsive to American cultural and historical situations and auras. Apart from the eccentric notion that *The Great Gatsby* is essentially comic, this volume will not prove harmful as an introduction to Fitzgerald.

In a long note entitled '“Only let the story end as soon as possible”: Time and History in Ernest Hemingway's *In Our Time*' (MFS), E. R. Hagemann examines the book's Interchapters and their historical account of the decade 1914 to 1923 as an aesthetic unit. Another note, Joseph H. Harkey's 'The Africans and Francis Macomber' (SSF), suggests the character's Christian name contains a Swahili pun which adds a dimension to the irony of the hero's death. Yet another brief note by Lewis E. Weeks Jr, entitled 'Hemingway Hills: Symbolism in “Hills Like White Elephants”' (SSF) sees symbolic associations between the elephant image and the story's preoccupation with pregnancy, abortion, and sexual morality. A final note by W. C. Slattery, titled 'The Mountain, the Plain, and San Siro' (PLL), links horse-racing in *A Farewell to Arms* and *A Moveable Feast* with the more frequent pattern of mountain-plain imagery.

In 'The Shape of Equivocation in Ernest Hemingway's *For Whom the Bell Tolls*' (AL), Creath S. Thorne attempts to lay foundations for a re-assessment of the later works by addressing the problem of tragedy. D. M. Wyatt's 'The Hand of the Master' (VQ) suggests that Hemingway's use of metaphor in the pre-1940 novels depends on a rhetorical evocation of the 'uncanny' which is derived from a two-dimensional use of language. Thereafter, the style changes, accommodating a more self-consciously metaphorical rhetoric. The burden of W.A. Kort's argument in 'Human Time in Hemingway's Fiction' (MFS) is that 'human time' is not dominated by style or character but is a product of the text. An admirably lucid exposition of the argument engages the major novels. Gene D. Phillips<sup>48</sup> has chronicled the depressing record of film-makers' efforts to capture Hemingway's fiction for the screen. His explanations are less clichéd and theoretical than many, though no less dispiriting for that.

John Rohrkemper has provided a valuable service with his *John Dos Passos: a reference guide*<sup>49</sup> for those interested both in the extant criticism and the vicissitudes of the reputation. In 'Dos Passos' World War: Narrative Technique and History' (SNNTS), Lois Hughson investigates his handling of the war to solve two problems of naturalist fiction, the threat to reader involvement and the maintenance of a moral stance. O.W. Gilman Jr finds in 'John Dos Passos: *Three Soldiers* and Thoreau' (MFS) that the novel's political affirmations set it apart from the other war novels of the era and that the central character's 'act of conscience' is indebted to Thoreau's political views. Writing on 'The Treatment of Time in *The Big Money*: An Examination of Ideology and Literary Form' (MFS), Barbara Foley analyses the novel's technical

48. *Hemingway and Film*, by Gene D. Phillips. Ungar. pp. 185. hb \$10.95, pb \$5.95.

49. *John Dos Passos: a reference guide*, ed. by John Rohrkemper. Hall. pp. xix + 283. \$20.

devices for the treatment of temporal sequence with a view to describing the 'complex historicity' of the work and suggesting its relation to non-fictional genres. And in 'The Camera Eye in *U.S.A.: The Sexual Center*' (*MFS*) Donald Pizer treats the Camera Eye passages as a novel within a novel in which Dos Passos renders his maturation into literary radicalism 'both as a sexual development into a proper masculinity and a discovery of a literary creed which is symbolically a father and a home'. R. P. Weeks' 'The Novel as Poem: Whitman's Legacy to Dos Passos' (*MFS*) examines the debt to Whitman in *U.S.A.*'s narrative parallelisms. C. Marz finds, in '*U.S.A.: Chronicle and Performance*' (*MFS*) 'a chronicle of word-debris, of language betrayals, of treasonous voices' whose meaning lies in the performing voice of the author in concert with the reader, 'in their cunning resistance to the public voice, in our controlled deformation of the text and the world'. M. D. Ezell's 'John Dos Passos: Conservative Republican' (*MFS*) surveys the author's later political stances in a rather pointlessly polemical argument since there is no serious attempt to reconcile the politics of the later Dos Passos with his earlier radicalism. Finally, R. C. Rosen, in 'Dos Passos' Other Trilogy' (*MFS*), leaves the question of aesthetic unity in *District of Columbia* unasked but provides an instructive re-appraisal by sketching the biographical backgrounds for his change of political sentiments.

In writing on 'Patterns of Animal Imagery in Steinbeck's "Flight" ' (*SSF*), Edward J. Piacentino finds that they serve to define character, to elaborate physical challenges, and to prefigure individual doom. Jackson J. Benson and Anne Loftis have a long article entitled 'John Steinbeck and Farm Labor Unionization: The Background of *In Dubious Battle*' (*AL*). It finds the factual sources for the fictional apple strike in a composite of the Peach Strike and Cotton Strike of Tulare County in 1933. Eight essays by divers hands comprise *Steinbeck's Travel Literature*<sup>50</sup>. The opening essay surveys the theme of travel generally in Steinbeck, while the remainder deal with individual travel volumes as well as with aspects of *Cup of Gold* and *The Wayward Bus*, both of which may be loosely said to reflect the topic. All but one of the essays have been previously published. Four essays, a number of reviews, and some current bibliographical materials make up the Winter issue of the *Steinbeck Quarterly* (*StQ*). The essays address such subjects as his use of the Oriental as character, the reasons for his popularity, a central episode in *The Pastures of Heaven*, and the theme of collectivity in *In Dubious Battle*. Paul McCarthy<sup>51</sup> has provided a sound and crisply written introduction to the work of John Steinbeck. His approach is a combination of the chronological and the thematic in which perhaps his greatest contribution is to point up Steinbeck's lifelong struggle to reconcile the claims of realism with those of allegory and symbolism. He also usefully points out Steinbeck's preoccupation with the West as a distinctive region, with social protest, and with the family as symbol of humanity, all of which are subsumed in a moral vision in which defeat does not preclude hope, tolerance, and sympathy. Though the decline in Steinbeck's work is traced, explanations are minimal at best.

In 'The Privilege of Perception' (*VQ*), Carol Shloss explores James Agee's

50. *Steinbeck's Travel Literature*, ed. by Tesumaro Hayashi. SSA. pp. viii + 76. n.p.

51. *John Steinbeck*, by Paul McCarthy. Ungar. pp. xi + 158. \$9.95.



admiration for Walker Evans and his antipathy toward Margaret Bourke-White, the photographer for *You Have Seen Their Faces*, the rival volume to *Let Us Now Praise Famous Men*. J. A. Ward gives a fairly close and competent reading of the novel in 'A Death in the Family: The Importance of Wordlessness' (*MFS*) paired with an examination of Agee's frequent comments on the limitations of language. 'Stirring Things Up: Dashiell Hammett's Continental Op' (*JAmS*) by John S. Whitley sees the novels as departing not only from the conventions of the classic detective story but from those of the 'hard-boiled' school as well. David Smith, in 'The Public Eye of Raymond Chandler' (*JAmS*), provides a comprehensive assessment of the canon with some attention to Chandler's style and far more to the personal and social history which conspired to make him a writer. John Halberstadt's 'The Making of Thomas Wolfe's Posthumous Novels' (*YR*) describes the contractual modifications and legal loopholes behind the editing and publication of the novels by the second publisher. John E. Hart has written an incisive and informative introduction to the fiction of Albert Halper<sup>52</sup>, one of the chroniclers of the thirties. Hart shows Halper's intimate knowledge and experience of working-class Chicago and New York life and how it gives him his modest but genuine place as an urban novelist who though fully aware of socio-economic problems persistently concentrates on the dreams, struggles, and defeats of the individual in a style that is vigorous, energetic, and vivid, even though flawed. Hart adjudges *The Chute* and *The Little People* to be his best works.

Jack Scherting's 'Emily Grierson's Oedipus Complex: Motif, Motive, and Meaning in Faulkner's "A Rose for Emily"' (*SSF*) is a conventional Freudian reading which finds incest and necrophilia at the bottom of Emily's motives and Faulkner's theme. 'The Rejected Manuscript Opening of *Flags in the Dust*' (*MissQ*) presents the first seven pages of the manuscript which includes materials omitted from the typescript; its editor, uncredited on the contents page, is George F. Hayhoe. A similar task is performed by James B. Meriwether for 'The Uncut Text of Faulkner's Review of *Test Pilot*' (*MissQ*). Marjorie Pryse, in 'Miniaturizing Yoknapatawpha: *The Unvanquished* as Faulkner's Theory of Realism' (*MissQ*), claims that because of its brevity and the miniaturised scale of its fictional world, the novel serves as a model of the proportion that subsists in Faulkner's fictional narratives, which encompass both a geographical region and a national history. A mercifully brief article by Jane I. Haynes, entitled 'Faulkner's Verbena' (*MissQ*), tries to identify the genus and species of the blossom which Drusilla wore in her hair in *The Unvanquished*. Linda E. McDaniel has a note, 'Horace Benbow: Faulkner's Endymion' (*MissQ*), on the unabridged edition of *Flags in the Dust* from which emerges a pattern suggesting Keats's idealistic Endymion as a source for the 'futile Benbow'. A reconstruction of the stages of composition based on the typescript and manuscript pages in the Berg Collection of the New York Public Library is presented by Margaret J. Yonce in 'The Composition of *Soldiers' Pay*' (*MissQ*). John M. Howell, in 'Hemingway, Faulkner, and "The Bear"' (*AL*), has a longish note suggesting Faulkner adopted from Hemingway the 'no man is an island' motif, the theme of courage and code heroism, and the character trait of romantic idealism. Another long note, 'The Language of

52. *Albert Halper*, by John E. Hart. Twayne, pp. 150. \$9.95.

Chaos: Quentin Compson in *The Sound and the Fury*' (AL) by May C. Brown, sees Quentin's unusual blend of order and chaos as a reflection of the novel's 'decaying world'. Robert Con Davis' 'The Symbolic Father in Yoknapatawpha County' (JNT) offers a structural analysis of *Absalom, Absalom!* using the father-image as a structural rather than a thematic concept. 'Call Me Nigger!': Race and Speech in Faulkner's *Light in August*' (JAmS) by Richard Godden is a study of Jefferson as a 'language-community' and of the word-conjuring which leads to Joe's death. A memoir of the thirties by Faulkner's nephew, Jim Faulkner, appears as 'Memories of Brother Will' (SoR). 'Faulkner's Grecian Urn and Ike McCaslin's Empty Legacies' (ArQ) by J. Douglas Canfield is a very long and equally tortuous discussion of *Go Down, Moses* which, though centring on the issue of Ike's repudiation of his legacies, also pillages the entire canon for uses of the image of the urn and references to Keats's poem. Though the thesis may seem flat (this is process criticism with a vengeance), the argument is worthwhile and the reading expert.

Another long study, this one entitled '*Light in August*: The Epistemology of Tragic Paradox' (TSLL) by Carole Ann Taylor, engages how narrative voices and figurative and structural density create an epistemological space-time in which the paradox of tragic consciousness is revealed and localised. George Toles has written 'The Space Between: A Study of Faulkner's *Sanctuary*' (TSLL) which examines the novel's opening, comparing and contrasting it to that of *The Sound and the Fury* and *As I Lay Dying*, in terms of the creation of intervals in language and individual thought and sensation. In 'Borges, Faulkner, and *The Wild Palms*' (VQR), Douglas Day explores Borges' fascination and dissatisfaction with Faulkner in the process of his translating the novel. Day suggests the experience may have contributed to Borges' abandonment of the novel in favour of the *Ficciones* genre. Susan Gallagher, in 'To Love and to Honor: Brothers and Sisters in Yoknapatawpha County' (ELWIU), finds that the human capacity for love and honour is explored through the brother/sister pairs but that beyond this there is no consistent psychological, philosophical, or mythical pattern. S. L. Tanner makes some unexceptionable but equally unoriginal claims in '*Light in August*: The Varieties of Religious Fanaticism' (ELWIU). Human communion fails because of the inability to apprehend reality except by formulated patterns; Hightower is the only one ultimately to escape the confines of fanaticism and its attendant alienation. Constance Pierce essays an account of Addie's chapter in terms of language as a Heideggerian 'house of Being' in 'Being, Knowing, and Saying in the "Addie" Section of Faulkner's *As I Lay Dying*' (TCL). In a somewhat related vein, John T. Matthews' 'The Marriage of Speaking and Hearing in *Absalom, Absalom!*' (ELH) is a Derridean reading of the novel's structure and is important largely for its attempt to re-locate the centre of narrative gravity in Miss Rosa's account. The chief interest of 'Imitative Flem Snopes and Faulkner's Causal Sequence' (TCL) by R. J. Wilson III is the view that Flem, far from representing an inherently corrupting force, adopts and reflects the moral shortcomings of Jefferson and so reveals (instead of creating) the corruption around him.

*William Faulkner: A Life on Paper*<sup>53</sup> is the script for a regional television film

53. *William Faulkner: A Life on Paper*, ed. Ann Abadie. UMissip. pp. 125. hb \$10. pb \$5.

and consists of narration by Raymond Burr, excerpts from Faulkner's works and letters, and interviews with over fifty individuals, including his daughter. A book on Faulkner by Judith Bryant Wittenberg<sup>54</sup> looks at the canon as a sustained artistic effort to transform biography through the workings of creative genius. The novels are examined sequentially to show how certain themes, character types, and techniques manifest the author's psyche and its traumas, divisions, ambivalences, and defences. Thus, the life and its experiences are the causative occasions of themes such as tension between parent and child, conflict between brothers, parental self-destruction, and failed love; characters such as the doomed young man; and techniques of pairing and tripling characters and of multiple narrators. That the art and the life do grow into and out of one another is undeniable, but whether the two stand to one another as correlations of a relatively simple order, as Professor Wittenberg is inclined to suggest, or whether they are not more often diffractions and displacements of each other is a question still before us, though one that her study will materially aid us in facing. Somewhat surprisingly, she has been able to write her book with no reference to Joseph Blotner's two-volume biography nor to the rather sophisticated interrelations between literature and psychoanalysis currently being developed on several fronts. The same author's 'Faulkner and Eugene O'Neill' (*MissQ*) traces Faulkner's interest in and possible influence by O'Neill from his 1922 essay on the playwright.

Donald Gutierrez writes on 'Maker Versus Profit-Maker: B. Traven's "Assembly Line"' (*SSF*) and sees the Indian craftsman as a victim not only of capitalist but of universal human greed. In 'Xochitl: Katherine Anne Porter's Changing Goddess' (*AL*), Thomas F. Walsh finds the early sketch 'The Children of Xochitl' to advance a position of hope in contrast to the later 'Hacienda' which represents her despairing negativity at the Revolution's failure. 'Life at Benfoly, 1930-31: Letters of Caroline Gordon to a Northern Friend, Sally Wood' (*SoR*) consists of unpublished letters of interest to several of her works. Bainard Cowan, in 'The Serpent's Coils: How to Read Caroline Gordon's Later Fiction' (*SoR*), attempts to account for the new direction of her fiction in *The Glory of Hera* in terms of emulation of the later James and the attempt at fictional incarnation within historical reality. The same work is considered by John Alvis in 'The Miltonic Argument in Caroline Gordon's *The Glory of Hera*' (*SoR*) where he argues that she seeks to square the intuitions of Homer and Hesiod with the Old Testament's foreshadowings of a Messiah's climactic victory over death.

Thomas D. Young's 'From Fugitives to Agrarians' (*MissQ*) introduces the periodical's special issue and notes the pertinacy of the Scopes trial to the movement. The longest article in the issue is M. Thomas Inge's 'The Continuing Relevance of *I'll Take My Stand*' (*MissQ*); it offers some rather predictable testimonies to the book's still speaking to our technologically-bound society. Mary A. Wimsatt, in her 'Political and Economic Recommendations of *I'll Take my Stand*' (*MissQ*), sees the economic and political credo within the context of the Agrarians' 'religious humanism'. 'The Artistry of *I'll Take My Stand*' (*MissQ*) by Martha E. Cook finds the essays of J. D. Wade and

54. *Faulkner: The Transfiguration of Biography*, by Judith Bryant Wittenberg. UNeb. pp. viii + 259. £12.20.



A. N. Lytle to be superior in concrete exempla and persuasiveness to the others. Joel D. Wingard, in ‘“Folded in a Single Party”: Agrarians and Proletarians’ (*SoR*), argues that despite seemingly irreconcilable outward differences, the Agrarians and Marxist Proletarians were united on a number of issues. A different approach is found in Linda H. Mackethan’s *I’ll Take My Stand: The Relevance of the Agrarian Vision* (*VQR*) which finds the volume’s importance to reside primarily in its ‘universal, timeless quest for a stable, harmonious, spiritually rewarding design for existence’. William C. Havard’s ‘The Politics of *I’ll Take My Stand*’ (*SoR*) is a comprehensive and accurate treatment of the book, its publication history, the divergences in conviction between its multiple authors, and the political needs out of which the Agrarian movement arose, though it adds little that is wholly original.

A different kind of cultural critic is dealt with by William M. Chace in his excellent book on Lionel Trilling<sup>55</sup> which lucidly chronicles the ever-changing adjustments of Trilling’s critical and intellectual stance as he sought to define the limits and hence probe the limitations of both the liberal and the conservative imagination. Chace sees Trilling’s central preoccupation to be the tension held perpetually among the several aspects of the self, and, more particularly, how the self might continue to exist amid shifting but persistent challenges that come from society, history, and the mind itself. It is Trilling’s intense yet dispassionate interest that enabled him, Chace argues, to withdraw from or to transcend the immediacies of such things as his ethnicity, the ‘radical thirties’, mass and later adversary culture, and even those thinkers – Freud, Hegel, and Marx – to whom he constantly returned.

P. Jay Delmar has a brief note entitled ‘Charles W. Chesnutt’s “The Web of Circumstance” and Richard Wright’s “Long Black Song”: The Tragedy of Property’ (*SSF*) which emphasises their common sense of justice for the Black not being wholly an economic issue. Robert Felgar has written a helpful introduction to the work of Richard Wright<sup>56</sup>. It sketches the biography briefly but effectively and traces Wright’s development from the bleak determinism of *Lawd Today* to the growing collectivist social awareness of *Uncle Tom’s Children* and on to the relentlessly desacralised vision of *Native Son*, concluding with the final exilic fiction and non-fiction in which Wright struggled with increasing despair to re-assert his control and power within his medium. Felgar’s most significant contributions are his re-interpretation of the ending of *Native Son* and his illuminative counter-poising of *Twelve Million Black Voices* and *Black Boy*. Less persuasive is his use of Eldridge Cleaver’s theory concerning the sexual basis of white racism to understand the sexual dynamic of *Native Son*.

In Joseph T. Skerrett’s ‘The Wright Interpretation: Ralph Ellison and the Anxiety of Influence’ (*MR*), the poetic misprision going on takes an antithetical shape, with Ellison simultaneously misreading and completing *Black Boy*. Robert G. O’Meally’s *The Craft of Ralph Ellison*<sup>57</sup> is a well-written study which blends biographical information and critical interpretation to arrive at a generally sympathetic if not overly original view of Ellison as a

55. *Lionel Trilling: Criticism and Politics*, by William M. Chance. Stanford. pp. xii + 200. \$10.

56. *Richard Wright*, by Robert Felgar. Twayne. pp. 179. \$9.95.

57. *The Craft of Ralph Ellison*, by Robert G. O’Meally. Harvard. pp. viii + 206. \$14.

writer and intellectual. Proceeding chronologically, he stresses the importance of music in effecting Ellison's entrance into the arts together with his growing concern with a consciousness of personal, cultural, and national history as the means by which the artist endures. Together they shape his social and political activism and his first forays into social realism as well as his growing dedication to modernist techniques and attitudes exemplified in *Invisible Man* and the later stories. Subsequent chapters chart his growing maturity as a prose stylist, his development of certain themes such as identity and history, culture and politics, and his persistent and sophisticated deployment of folk-lore and ritual as structural and symbolic strategies. A Black writer of equal stature is examined in Charles Scruggs's 'The Tale of Two Cities in James Baldwin's *Go Tell It On the Mountain*' (AL) which sees the novel as based on 'the city as an idea' and as creating a tension between an earthly city compounded of Harlem and New York and a heavenly city apparently only symbolised at the end of the novel by John Grimes's conversion experience. Carolyn Wedin Sylvander's *James Baldwin*<sup>58</sup> is a brief popular introduction which begins with the non-fiction and then proceeds chronologically through the fiction to conclude with *Just Above My Head*. The book's value resides mainly in its providing a running summary of narrative and thematic events rather than in probing analysis and criticism.

A. Chavkin's 'Ivan Karamazov's Rebellion and Bellow's *The Victim*' (PLL) is a brief note pointing out that the debt to Dostoyevsky involves more than the acknowledged one to *The Eternal Husband*. In 'Henderson's Sacred Science' (CentR), Joel R. Kehler finds the Henderson-Dahfu discussions and the novel's imagery to be dominated by a network of scientific symbols. Sanford Pinsker, in 'Saul Bellow, Soren Kierkegaard and the Question of Boredom' (CentR), compares the serio-comic presentation of Bellow's 'befuddled Idea merchants' with Kierkegaard's witty deflations of boredom. He deals specifically with the comic treatment of Charlie Citrine's *idée fixe*. A full and satisfying discussion of Bellow's canon and its position in contemporary fiction appears in H. Porter Abbott's 'Saul Bellow and the "Lost Cause" of Character' (Novel). He sees *Dangling Man* as carrying the dissolution of character further than any of Bellow's subsequent novels. In the rest of the canon, Bellow, in contrast to the prevailing attitudes of post-modernism, 'has declared the self a preserve not only from the depredations of ideologues and other theorists, but even from his own reverential intrusion as a fictionist'. Mark Harris' book on Saul Bellow<sup>59</sup> is neither criticism nor scholarship but the very stuff from which both may derive and be vitalised thereby. It is a novelist's chronicle of his interest in the author and his subsequent (frustrated) determination to write Bellow's official biography. Comically, ironically, and respectfully, he uses excerpts from letters, conversations, and Bellow's works to trace the shrewd, suave, diffident, and occasionally impolite strategies Bellow utilised with Harris and the world to avoid becoming a literary figure in order to remain a writer. The result is a narrative of a failure that probably produces more insight into the difficult integrity of an artist than most official biographies could succeed in doing. Finally, a comparative piece examines one

58. *James Baldwin*, by Carolyn Wedin Sylvander. Ungar. pp. ix + 171. hb \$10.95, pb \$4.95.

59. *Saul Bellow, Drumlin Woodchuck*, by Mark Harris. UGeo. P. pp. 184. \$9.95.

facet of Nabokov and Bellow. The thesis in Joseph L. Schneider's 'The Immigrant Experience in *Pnin* and *Mr. Sammler's Planet*' (*SSELRR*) is that the protagonists' European background determines their conflicts in adjusting to the American scene with Nabokov's satiric commitment contrasting with Bellow's detached dispassionateness.

The first full-length study of Ray Bradbury<sup>60</sup> takes a non-chronological approach since its author feels that there is little or no thematic development between early and late work. A loose kind of unity is achieved in the book by grouping stories around such thematic foci as magic, monsters, space travel, and fantasy. Other recurring factors seen to shape the work are the early and persisting influence of film, his interest in and expertise with magic, his virtual obsession with reality, as determined by point of view, and with metamorphosis, and his willingness to play with ideas and to challenge established notions as well as his own.

In writing on 'The Voice of Philip Roth' (*QQ*), G. W. Ireland finds *The Ghost Writer* marked by a sense of 'laborious contrivance' disrupting the earlier deftness of Roth's style and voice. A very different sort of Jewish writer is approached by Edward Alexander in his introduction to the work of Isaac Bashevis Singer<sup>61</sup>. He deliberately restricts himself to those volumes translated into English. After a brief biographical foray, individual chapters examine the novels chronologically, while a single chapter sketches some of the major preoccupations and kinds of short story. With the possible exception of *The Magician of Lubin*, which explores the nature and dilemma of the artist, Alexander finds all the other novels dominated imaginatively either by the miracle of Jewish survival (as in *Satan in Goray*) or by the horrors of the Holocaust as either prospective (as in *The Manor* and *The Family Moskat*) or retrospective (as in *Enemies*).

Robert J. Stanton has edited a bibliography of Truman Capote<sup>62</sup>, though this does not purport to be a descriptive bibliography. In the main, it catalogues entries about Capote and his work from 1946 to 1978. That there should be over thirteen hundred secondary references testifies to the notoriety and attention Capote has commanded as he spirals downward as a significant artist. An introduction to the work of Capote seems, depending on one's point of view, either all that is necessary or rather more than anyone wishes. At any rate, Helen S. Garson<sup>63</sup> has done a competent, though far from critically sophisticated, job of summarising the main lines of the career and the works.

Mark Busby, in 'Eugene Manlove Rhodes: Ken Kesey Passed by Here' (*WAL*), illustrates the numerous parallels between Rhodes' 1926 hero, Ross McEwen in *Paso Por Aqui*, and Kesey's hero in *One Flew Over the Cuckoo's Nest*.

Though there are no surprises in Sheldon J. Hershinow's introduction to the fiction of Bernard Malamud<sup>64</sup>, it nevertheless provides a succinct and balanced treatment of Malamud's central characteristics. These include his humanistic

60. *Ray Bradbury*, by Wayne L. Johnson. Ungar. pp. xiii + 166. hb \$10.95, pb \$4.95.

61. *Isaac Bashevis Singer*, by Edward Alexander. Twayne. pp. 157. \$8.95.

62. *Truman Capote: a primary and secondary bibliography*, ed. by Robert J. Stanton. Hall. pp. xv + 255. \$19.50.

63. *Truman Capote*, by Helen S. Garson. Ungar. pp. 193. hb \$9.95, pb \$4.95.

64. *Bernard Malamud*, by Sheldon J. Hershinow. Ungar. pp. viii + 155. \$10.95.



moral vision, his interest in ethnic identity and humour, a distinctive parable mode compounded of realism, fantasy, and romance, and his probing of the themes of life as a prison and the regenerative power of suffering. James O'Hara's 'Cheever's *The Wapshot Chronicle: A Narrative of Exploration*' (*Crit*) finds John Cheever's first novel predicated on a theme of the 'fundamental irreconcilability of male and female temperaments'.

In his book on John Updike<sup>65</sup>, George Hunt, following the author's own hint, argues that the chief themes are sex, religion, and art. Religion dominates the early works, sex those from *The Music School* through to *A Month of Sundays*, when art assumes primacy. Hunt, however, does not insist on this schematism rigidly, for these topics, he suggests, possess interrelations allowing them both to exist in counterpoint and to function as substitutive formations for each other. Hunt feels that while sex is the most accessible aspect for the novelist, religion actually provides the informing motive for Updike's fictive explorations of the human condition not only because of his own involvement with Kierkegaard and Barth but also because it itself is the ultimate encounter with the mystery of existence.

Another recent study of Updike is Suzanne Henning Uphaus' brief introduction<sup>66</sup>, which is a more accomplished performance than a number of others in this particular series. Though restricted by the necessity of summarising plots for the intended audience, she nevertheless manages to provide a competent overview of Updike's stylistic and thematic range. Another contemporary prose stylist is considered by Charles Berryman in 'Satire in Gore Vidal's *Kalki*' (*Crit*). After glancing quickly at the earlier satires of religious superstition, he undertakes a reading of the self-reflexive design of *Kalki* with a view to furthering the recent truce between Vidal and the 'hacks of academe'. Berryman finds the novel to use memoir narrative, games of illusion, and puzzles of identity resembling those of Borges, Barth, and Bartheleme.

Some attention is still being paid to J. D. Salinger as a note by James Bryan attests. 'The Admiral and Her Sailor in Salinger's "Down at the Dinghy"' (*SSF*) treats the story as a rite of passage tale. Somewhat more substantial is Eberhard Alsen's ' "Raise High the Roofbeam, Carpenters" and the Amateur Reader' (*SSF*) which explicates the most basic elements of plot and characterisation to show the story is a self-contained narrative not dependent on Eastern philosophy or the other stories.

'The Customs' Censorship of William Burroughs' *Naked Lunch*' (*Crit*) by Michael B. Goodman uses much documentation and even more rhetoric to demonstrate that the Federal ban and seizure of the Olympia Press edition of 1959 were legally dubious and morally outrageous.

In 'Heroes, Earth Mothers and Muses: Gender Identity in Barth's Fiction' (*CentR*) Cynthia Davis views *Chimera* as the crux of Barth's exploration of sexual roles and relations. She concludes that reduced to symbols 'by narrative insistence on the creative male perceiver', Barth's mythic women represent merely 'the emergence of old sex roles in new disguises'. Laura Rice-Sayre, in

65. *John Updike and the three great secret things: Sex, Religion, and Art*, by George W. Hunt S.J. Eerdmans. pp. xii + 228. \$13.95.

66. *John Updike*, by Suzanne Henning Uphaus. Ungar. pp. x + 144. hb \$10.95, pb \$4.95.

'The Lost Construction of Barth's Funhouse' (*SSF*), reads all three Ambrose stories for evidence of the alterations which 'unify the textual backgrounds' of the collection. Finally, a substantial collection of previously published essays on the fiction of John Barth<sup>67</sup> has been edited by Joseph J. Waldmeir. Five general articles, including one devoted to the existing criticism of Barth, survey his career. The remaining essays are devoted to the individual works through to *Chimera* with the more substantial pieces addressing *The Sot-Weed Factor* and subsequent works. Wisely, Waldmeir has elected not to excerpt selections from books and longer studies. Perhaps as a result he has included some brief, ephemeral pieces, notably dealing with *The Floating Opera*, that are products of the vagaries of reviewing rather than sustained contributions to literary criticism. Even so this is probably the most complete and useful collection currently in existence dealing with Barth.

Michael Cleary writes on 'Finding the Center of the Earth: Satire, History, and Myth in *Little Big Man*' (*WAL*) to show that the satire serves 'the customs and values of both societies' by exposing their historical and mythical expectations without denying the validity of either. A much greater measure of strain is apparent in 'The Ur-Minderbinding of Yossarian: Genesis Inverted in *Catch-22*' (*ArQ*) by Marcus K. Billson III. He finds an intertextuality to exist between the novel and Genesis so that acceptance of the latter by a culture functions in the same way as society's acceptance of *Catch-22*.

Thomas Pynchon continues to command critical interest if not always acumen. As the title indicates, Stephen D. Cox's 'Berkeley, Blake, and the Apocalypse of Pynchon's *The Crying of Lot 49*' (*ELWIU*) invokes a number of historical figures to claim that the novel constructs a 'true apocalypse' in which a character recapitulates in her own experience the Blakean solution to the dilemma of sceptical empiricism which Cox apparently thinks is embodied in Berkeley's views. Lawrence Kappel's 'Psychic Geography in *Gravity's Rainbow*' (*ConL*), though rather sprawling and diffuse, suggests, interestingly enough, that Pynchon's use of a 'symbolic and psychic geography' is reminiscent of 'romantic novels in which a region of adventure and magical possibility exists apart from ordinary, civilised "reality"'. 'Thomas Pynchon & the Novel of Motion: Where're They At, Where're They Going?' (*MR*) by Richard Pearce discusses all three novels with a view to seeing *Gravity's Rainbow* as 'a novel of motion rather than movement – a novel which abrogates direction, which focuses on the field of forces that governs contemporary life'. Linda A. Westervelt takes a sensible and highly competent reader response approach in her '“A Place Dependent on Ourselves”: The Reader as System-Builder in *Gravity's Rainbow*' (*TSL*). The author's manipulation of technical elements such as narrative, plot, and characterisation creates a narrative space for speculation that is quite new and that requires the reader to evaluate the necessity and the inevitable distortions of system-building and fiction-making. In 'Pynchon's Magic World' (*SAQ*), Douglas Fowler provides an essentially introductory piece concerned principally with the gothic elements of *Gravity's Rainbow*. At the same time, he advances in an unabrasive manner what some (many?) will find the unpalatable thesis that it is more revealing to regard Pynchon as a vastly capable

67. *Critical Essays on John Barth*, ed. by Joseph J. Waldmeir. Hall. pp. xi + 240. \$25.

science fiction writer than a humanistic novelist or satirist bent on mending the world.

Two useful books on Pynchon have appeared. Focusing primarily on *Gravity's Rainbow*, John O. Stark, in *Pynchon's Fictions*<sup>68</sup>, mounts a campaign for the coherence of the novels. He demonstrates that the seemingly irrelevant erudite excursions into a number of disparate fields are finally a process of forming coherent metaphors. The fiction's cumulative effect is not the product of organisation nor the mere presentation of unorganised data; rather, the effect is the *process* of organising, a process that includes character delineation and plot construction. Stark also makes the interesting suggestion that Pynchon may best be read as a Menippean satirist. David Cowart<sup>69</sup> has done an apparently quite difficult thing; he has written a sensible, helpful, and firmly controlled book on Pynchon. In so doing, he has wisely limited his subject in order to achieve a commendable clarity. His argument, essentially, is that Pynchon deploys his welter of allusions in a bifocal fashion. The allusions to painting and film underscore his view that commonsense reality is an obscuring of the actual which is nihilistic. The allusions to music and literature, on the other hand, are not ironic but convey an alternative, a speculative world compounded of potentially infinite unrealised possibility. By this somewhat schematic means, Cowart endeavours to balance the apparently contradictory thrusts of Pynchon's imagination and in so doing inches us some way further toward an informed understanding of his work. Cowart's writing is refreshingly direct and unpretentious, unlike some of Pynchon's other critics.

William Anderson's 'Time and Memory in Nabokov's *Lolita*' (*CentR*) gives us a reliable, comprehensive exegesis of the details of structure, allusion, and metaphor which bear on the themes of time and memory. 'Chronological Difficulties in the Novels of William Gaddis' (*Crit*) by Steven Moore meticulously charts the time-sequences of *The Recognitions* and *JR* only to conclude that neither novel's chronological discrepancies affect its substance. In 'A Nymph at Her Orisons: An Analysis of William Gass's "Order of Insects"' (*SSF*), Eusebio L. Rodrigues points out that the story is narrated less by a character than a consciousness, that it is a woman's prayer for deliverance and peace, and that it is a fictional translation of Plato's observation that perception is a form of pain. A significant and useful, though possibly premature, descriptive bibliography of the work of the prolific John Gardner<sup>70</sup> has been edited by John M. Howell. Leonard C. Butts, in 'Locking and Unlocking: Nature as Moral Centre in John Gardner's *October Light*' (*Crit*), sets out to prove that the use of nature as objective moral standard is here found in the exploration of American values past and present. He also suggests that the pulp-novel within the novel is a critique of irresponsible art and that James Page should be seen as an artist figure who is heir to the Emersonian 'circular vision' of the relation between nature and art. 'Ecclesiastical Wisdom and *Nickel Mountain*' (*TCL*) by R. C. Harris finds the novel to be about the

68. *Pynchon's Fictions: Thomas Pynchon and the Literature of Information*, by John O. Stark. OhioU. pp. 183. \$13.75.

69. *Thomas Pynchon: The Art of Allusion*, by David Cowart. SIU. pp. ix + 144. \$10.95.

70. *John Gardner: A Bibliographical Profile*, ed. John M. Howell. SIU. pp. xxi + 147. \$12.95.



attainment of wisdom; its particular originality lies in its recovery of a conventional form, that is, in its approximation to Old Testament wisdom literature. A brief article by Earl B. Brown Jr, 'Kosinski's Modern Proposal: The Problem of Satire in the Mid-Twentieth Century' (*Crit*), proposes *Being There* as belonging to the type of modern satire based, like Waugh or Heller, on horror. Broader based is Paul R. Lilly Jr's 'Jerzy Kosinski: Words in Search of Victims' (*Crit*) which charts his use of the language of brutality and the counter-language of despair from *The Painted Bird* to *Passion Play*.

Eileen T. Bender, in 'Between the Categories: Recent Short Fiction by Joyce Carol Oates' (*SSF*), discusses Oates's concern with the predicament of the artist who is 'a medium for both the voiceless and the articulate'. 'The Stranger Within: Two Stories by Oates and Hawthorne' (*SSF*) is a short comparison by Joan D. Winslow of the human tendency to deny the evil inherent in human nature as expressed in Oates's 'Where Are You Going, Where Have You Been?' and Hawthorne's 'Young Goodman Brown'. Though her study of Joyce Carol Oates<sup>71</sup> is ostensibly an introduction, Ellen G. Friedman has some useful things to say while confining her attention to the novels and not going beyond *Son of the Morning*. For one thing, she insists Oates's work can be seen in the cultural context of 'the pervasive idealism of American culture, the romance tradition of classic American literature, and the quintessentially American notion of freedom and self-sufficiency'. At the same time, Oates is seen to be 'obsessed with experiential plurality, with human reciprocity and human limitation, and with reconciliation to time and the manifest world'. Between these two poles, she works out her central achievement, the deflation of people's 'unreasonable ambitions and dreams in melodramatic and moving prose'.

'Images of Initiation in Robert Penn Warren's "Blackberry Winter"' (*SSF*) is Albert E. Wilhelm's note on the imagery of enclosures, fences, and gates used to symbolise Seth's breach of maternal authority. Another note, by Glen M. Johnson and entitled 'The Pastness of *All the King's Men*' (*AL*), finds the inconsistency between the novel's dating of events and the actual dates of Huey Long's career to be deliberate. More substantial is 'Vision and Being in *A Place to Come to*' (*SoR*) by Diane S. Bonds. While invoking themes from earlier novels, it is distinctive through its emphasis on vision's relation to being.

Margaret B. McDowell's introduction to Carson McCullers<sup>72</sup> is the fullest treatment of the canon we have to date. McCullers' use of musical analogies, her handling of black characters, her deployment of allegorical nuance, her affinities with and rejection of the Southern gothic as well as her reiterant probing of the pain, loss, and courage found in the adolescent and the isolate human being, all are handled deftly. The attention given to the short stories and poems is valuable in filling out our sense of McCullers as a writer and versatile craftsman.

Diane Tolomeo's 'Home to Her True Country: The Final Trilogy of Flannery O'Connor' (*SSF*) looks at the last three stories and finds that they are concerned with the implications rather than the fact of violence for the major character in each case. 'The Prison of the Self: Isolation in Flannery O'Connor's Fiction' (*SSF*) by Paul W. Nisly focuses largely on 'The Artificial

71. *Joyce Carol Oates*, by Ellen G. Friedman. Ungar. pp. x + 225. \$13.95.

72. *Carson McCullers*, by Margaret B. McDowell. Twayne. pp. 156. \$9.95.

'Nigger' to argue that the solipsistic isolation of the Head family follows the pattern of the 'romance quest' typical of modern American Gothic fiction. In 'Flannery O'Connor's Counterplot' (*SoR*), J. O. Tate attempts to correct the 'misapprehension' that her energies 'derive from the dark rather than the light'.

*Flannery O'Connor's Georgia*<sup>73</sup> endeavours to provide 'visual evidence of the world in her fiction' through the medium of photographs of the author, relatives, and, above all, the physical, human, and social setting in which she worked and lived. Another study, by Carol Shloss<sup>74</sup>, is more directly concerned with reader response methods. It argues that O'Connor was deliberately writing for a non-Christian audience and so was forced to become a rhetorician dedicated to structuring a text so that it must inevitably be read on an analogical level. Shloss concludes that O'Connor fails as a writer of anagogical fiction but that she succeeds through her capacity to tell the truth about the human condition in all its incompleteness, partiality, evil, and failure. Robert Coles' study of O'Connor<sup>75</sup> has three lengthy chapters on her rendering of her native local scene, its and her religious preoccupation, and her attitude to ideas, the intellectual life, and intellectuals. Unique is his use of anecdote and personal experience drawn from his stay in the South to illuminate his readings, which are not simply literary but in the fullest sense experiential and human. The result is a distinctive and compelling compound of what one might call personal hermeneutics and homespun reader response criticism, a phrase meant to convey admiration qualified only by a certain uneasiness at a stylistic aura of mannered humility that edges toward the condescension the author is so anxious to avoid. Some of the same topics are dealt with in the same author's 'Flannery O'Connor: A Southern Intellectual' (*SoR*).

Carol A. Moore, in 'Aunt Studney's Stock' (*SoR*), finds the theme of 'innocence submitted to experience' central to Eudora Welty's *Delta Wedding*. 'Persephone in Eudora Welty's "Livvie"' (*SSF*) is Peggy W. Prenshaw's attempt to probe more deeply the mythic substratum of the story by way of the Eleusinian mysteries and Dionysian myth and ritual. After several earlier collections of essays by different hands, a study of Welty's complete canon is provided by Michael Kreyling<sup>76</sup>. He seeks to counter the view of her as a regional writer with a gift for quaint characters and picturesque settings. He argues that the South is merely the curtain of appearance behind which Welty directs the eye to the essence which includes not only the thing seen but the means of discovering it, and the craft and sensitivity to communicate it. In many ways the book is perceptive if not breathtaking in its originality, but Kreyling's reiterated insistence that criticism's classifications, discriminations, and interpretations necessarily stultify the reader's own efforts to apprehend the significance for himself tends to negate his critical efforts.

Another Southern writer is examined by W. J. McGill in 'William Styron's Nat Turner and Religion' (*SAQ*) which suggests that the religion of Styron's

73. *Flannery O'Connor's Georgia*, by Barbara McKenzie. UGeo. pp. xxx + 78. hb \$24.95, pb \$12.50.

74. *Flannery O'Connor's Dark Comedies: The Limits of Inference*, by Carol Shloss. LSU. pp. ix + 152. \$14.95.

75. *Flannery O'Connor's South*, by Robert Coles. LSU. pp. xxx + 166. £9.

76. *Eudora Welty's Achievement of Order*, by Michael Kreyling. LSU. pp. xx + 186. \$20.

character is more than skin-deep unlike that of the figure portrayed in the actual 'Confessions' published by Thomas Gray. James Walter's 'Spinning and Spelling: A Trick and a Kick in Walker Percy's *The Moviegoer*' (*SoR*) provides a detailed reading of the comic elements in order to redeem Percy from the charge of being a novelist of ideas and to defend the artistic integrity of his work. 'Walker Percy's Silent Character' (*MissQ*) by Louis A. Lawson is a reading of *Lancelot* which directs attention away from the hero-narrator to the silent visitor present through Lance's entire narration. *Walker Percy: Art and Ethics*<sup>77</sup> is a collection of ten essays only loosely and tangentially connected with its title. Three of the essays concentrate on individual works; the remainder are more or less evenly split between his religious dimensions – whether of medieval quest, eschatology, or Catholicism *per se* – and his aesthetic or philosophic concerns with language, sign, and message. The treatments are serious, even solemn, as though Percy's brilliant comic and ironic gifts were indiscretions to be overlooked. Only the essays by John Edward Hardy and Lewis A. Lawson betray any sustained interest in him as a gifted writer of fiction rather than Catholic sage, existentialist pundit, and philosophical historian.

#### 4. Drama

*Black Drama of the Federal Theatre Era: Beyond the Formal Horizons*<sup>78</sup> uses materials long mislaid and only discovered in 1974 to show both the opportunities and difficulties of black dramatists involved with the Federal Theatre in the thirties. Their struggle with cultural and aesthetic stereotypes is detailed by E. Quita Craig in a judicious blend of social and dramatic history, critical analysis, and inter-cultural comparison. Since most of the plays in question are as yet unpublished, one can only say that the volume appears reasonable and informed on historical matters and quietly persuasive on issues of aesthetic nature and significance.

Carol Billman, in 'Women and the Family in American Drama' (*ArQ*), finds American drama from the 1920s through the 1960s to reflect its social climate by presenting female characters who are typically 'weak and powerless within the familial structure'. 'The Inside of the Outsider: Blacks and Jews in Contemporary Drama' (*MR*) by Ellen Schiff reviews some of the strategies used by black and Jewish playwrights to make ethnicity an expression of alienation. In 'Verse Drama: A Reconsideration' (*CompD*) William G. McCollom comments on the technical aspects of the contemporary form and pleads that it be given a second chance.

Michael Hinden, in 'Desire and Forgiveness: O'Neill's Diptych' (*CompD*), looks at *Desire Under the Elms* and *A Moon for the Misbegotten* and finds the unconscious fantasies of the latter to be exorcised by the autobiographical impulse in the former and later play, which is also his attempt to come to terms with his own artistic vision. From 'Aeschylus and O'Neill: A Phenomenological View' (*CompD*) by John Chioles we learn only that they share a phenomenological outlook by which he means one placing man at the centre of

77. *Walker Percy: Art and Ethics*, ed. by Jac Tharpe. UMissip. pp. viii + 160. \$10.

78. *Black Drama of the Federal Theatre Era; Beyond the Formal Horizons*, by E. Quita Craig. UMass. pp. x + 230. \$15.



his world. Thomas P. Adler's 'The Mirror as Stage Prop in Modern Drama' (*CompD*) mentions *A Touch of the Poet* as using the mirror as a symbolic element of stage setting that leads to a significant meta-theatrical effect. In 'Taoism and O'Neill's *Marco's Millions*' (*CompD*), James A. Robinson extends previous discussions of the author's Orientalism by suggesting the play's indebtedness to Taoist thought and O'Neill's scepticism about Eastern thought.

Anthony F. R. Palmieri essays a considered evaluation of the long career of Elmer Rice<sup>79</sup>. Without denying the flawed and overly didactic character of a number of the plays, he nevertheless makes a reasonable case for Rice's contributions being not only technical and thematic but also personal. Rice's innovations are pointed up and his penchant for being in the vanguard is stressed. But the enduring impression that emerges is that with a few notable exceptions, Rice's plays are either only skilfully theatrical or else vigorous but shrill propagandising for social, political, economic, and philosophical views that make up the tradition of American liberalism.

A bibliographical record of writings about Lillian Hellman<sup>80</sup> has been provided by Mark Estrin. *Thornton Wilder and His Public*<sup>81</sup> is a brief monograph by the author's brother which seeks to refute some assessments of critics through biographical information. It is in this last that the central value of the study resides. Maurice Yacowar's *Tennessee Williams and Film*<sup>82</sup> is a sensible and unpretentious treatment of its subject, which sees him as being generally well-served by film-makers and as having had a significant impact on not only aesthetic but professional and business matters within the industry. The revised edition of Leonard Moss's 1967 introductory study of Arthur Miller<sup>83</sup> adds a chapter on *The Price* and *The Creation of the World*, which in different ways are seen to continue the earlier theme of filial disloyalty.

79. *Elmer Rice: A Playwright's Vision of America*, by Anthony F. R. Palmieri. FDU. pp. xiv + 240. \$19.50.
80. *Lillian Hellman: Plays, Films, Memoirs, a reference guide*, ed. by Mark W. Estrin. G.K. Hall. pp. xvi + 360. \$24.
81. *Thornton Wilder and his Public*, by Amos Niven Wilder, Fortress. pp. 102. \$8.95.
82. *Tennessee Williams and Film*, by Maurice Yacowar. Ungar, 1977. pp. 160 pb \$3.95.
83. *Arthur Miller*, by Leonard Moss. Twayne. Rev. ed. pp. 179. \$8.95.



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